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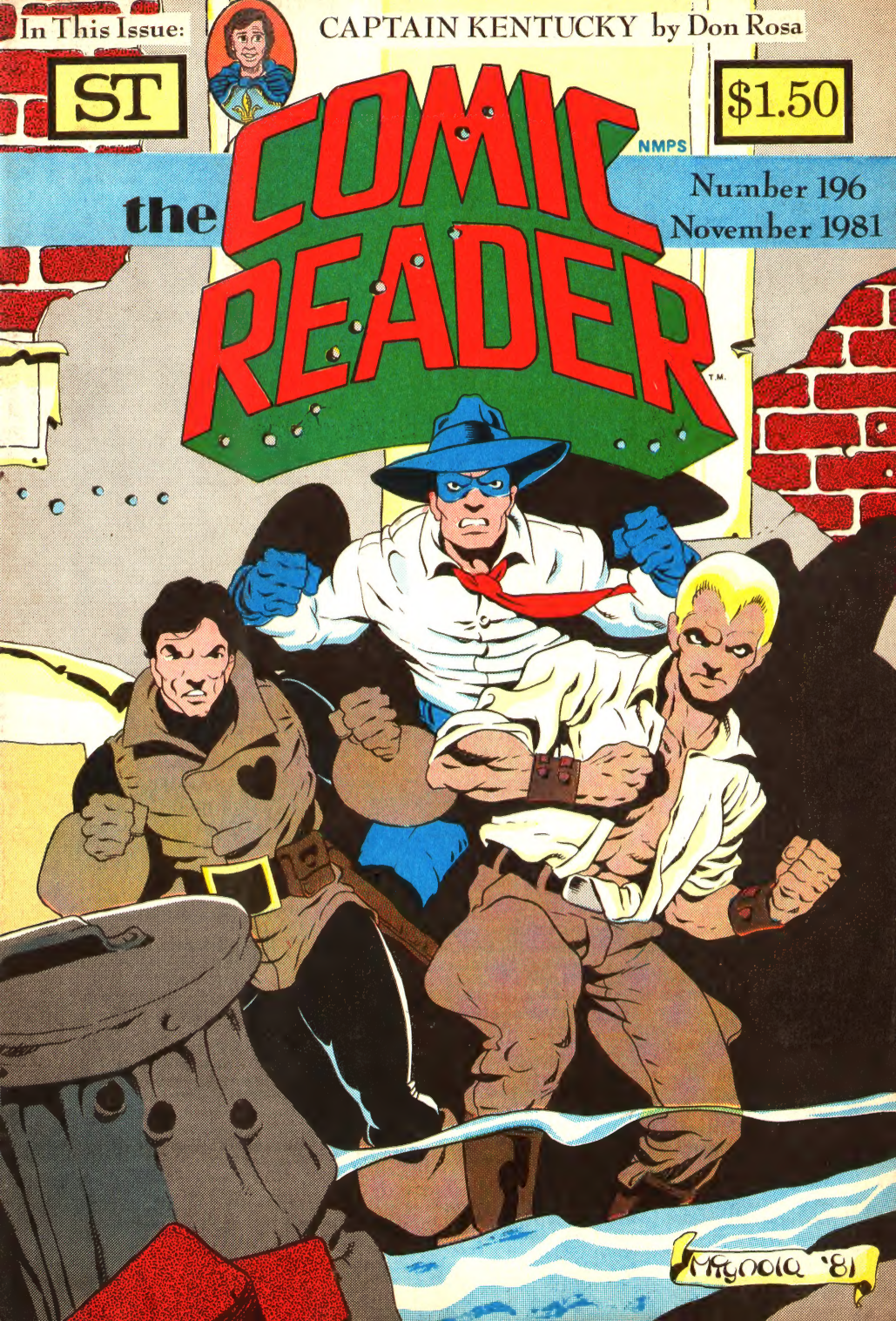
# the COMIC READER

Number 196
November 1981



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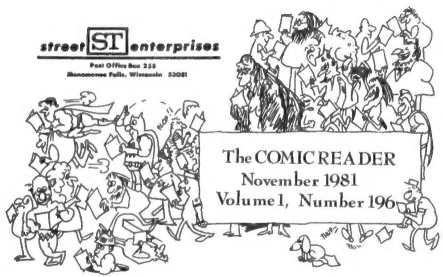

# The COMIC READER
November 1981
Volume 1, Number 196

OUR COVERS: Michael Mignola contributes his first front cover, featuring Marvel's Dominic Fortune, Will Eisner's Spirit, and Lester Dent's Doc Savage. © 1981, Marvel Comics Group, © 1981 Will Eisner, © 1981, Conde Nast. On the back cover, Bob Layton previews his new graphic novel protagonist, The Sorcerer. © 1981, David Michelinie and Bob Layton.

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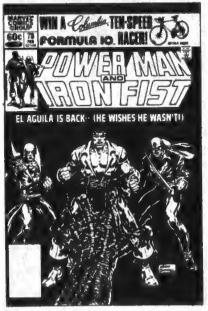
# Marvel News

G.I. JOE is on the schedule now, and it's no longer only a one-shot. It will begin publication as a monthly in January. Marvel's other new TV-toy tie-in, TEAM AMERICA will debut in the January CAPTAIN AMERICA and the first issue of their monthly will appear in February. The members of the Team America will be called Marauder, Honcho, Wolf, and R.U. Reddy.

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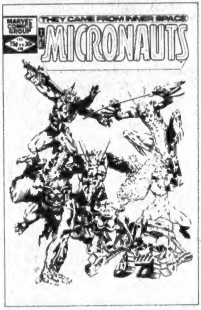
MARVEL FANFARE #1's contents and format have been definitely decided and it will soon be scheduled for certain. Spider-Man, The Angel and Ka-Zar's Savage Land are the points of interest in "Fast Descent Into Hell" by Chris Claremont and Michael Golden, with the back-up a Roger McKenzie/Paul Smith/Terry Austin DAREDEVIL adventure. Golden did the cover which will be only one of 32 pages in the book which will be printed on cover stock. There are no ads and $1.25 is the price in comic shops only.

New on the movie adaptation front is Marvel's upcoming adaptation of DARK CRYSTAL, the new fantasy film being done by the Jim Henson company, utilizing the technology used to animate Yoda in THE EMPIRE STRIKES BACK. Meanwhile, Al Williamson is definitely going to draw and probably color the adaptation of BLADERUNNER, with Archie Goodwin as writer/editor. And Tom DeFalco and Dan Spiegle, rather than Leonard Starr, are doing the adaptation of ANNIE. The movie's producers wanted a "more realistic" adaptation of the film, showing the actor's faces rather than the way they appear in the comic strip -- and apparently nobody remembers that Leonard Starr, just a short time ago, was drawing ON STAGE in just such a style.

The long-dormant Killraven series will be revived soon long enough to tie up all the loose ends left over when it was cancelled. It will end up in a future issue of EPIC ILLUSTRATED and it will be done by the original team (who did the most issues) of Don McGregor and Craig Russell.

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Jim Starlin dislocated a finger playing volley ball, and the first in the MARVEL GRAPHIC NOVEL series has hence been pushed back to January. Which means (if you don't remember the list of graphic novels, which have been listed every month for the better part of this year by one of the news magazines) that Elric, X-Men, Starslammers and the others, which all follow the Death of Captain Marvel, will also be delayed.

RAIDERS OF THE LOST ARK will appear as a regular comic book, Marvel has finally confirmed. It should begin sometime in the spring, and John Byrne will be the writer-penciller with Terry Austin inking.

KING CONAN will go bi-monthly with #10.

EPIC ILLUSTRATED #11 will cost $2.50 as will all successive issues (until the price goes up again).

Walt Simonson has left the STAR WARS pencilling to others to concentrate on the X-MEN/TEEN TITANS team-up book which will appear late next summer. It will appear in the full-color SUPER SPECIAL format rather than treasury size, it has been confirmed. He's also off DOCTOR STRANGE, which he was to take over as permanent penciller; Mike Golden

is the new STRANGE artist, and he will pencil, ink and color his work.

The new permanent penciller on POWER MAN AND IRON FIST is Denys Cowan. Al Milgrom will be the new permanent inker on PETER PARKER, THE SPECTACULAR SPIDER-MAN.

Michael Fleisher's last GHOST RIDER is #66. Roger Stern, Bob Budiansky and Joe Rubinstein will do the first re-telling of GR's origin in #68.

MARVEL TALES #137 will feature the original un-printed cover to AMAZING FANTASY #15 as a full-color pin-up inside as well as the story from that issue. #138 reprints AMAZING SPIDER-MAN #1 complete.

THE DE MATTEIS REPORT: J. Marc De Matteis has filled us in on upcoming happenings for his books in some detail.

THE DEFENDERS: Son of Satan re-

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turns in #105, as well as the Resurrection Stone in a sequel to an AVENGERS story from last spring; #106 is a crossover with CAPTAIN AMERICA #168 involving a super-patriotic gang of psionics who want to wipe out the U.S.S.R., with Nighthawk being instrumental in the goings-on; #107-109 are the definitive origin of the Valkyrie, with her death in #107 (BUT...). The Enchantress, Dr. Strange, Beast, Gargoyle, Sub-Mariner, Hulk, Spider-Man, Hellcat and various other super-heroes will attend the funeral. In #109, Hellcat goes off to search out her roots (i.e.: is her dad really the devil or not?). #110 is an off-beat Devil-Slayer story which is both a follow-up to events in #104 and a new ending/beginning for Eric Simon Payne; #111 is the issue in which Patsy Walker finds out the truth about dear ol' Dad; #112-113 is a Defenders/Squadron Supreme crossover; #114 ties up all the loose ends left over from Son of Satan's old series; #115 focuses on Sub-Mariner in a story called "The Atlantis Horror."

CAPTAIN AMERICA: Sam Wilson is returning to the book and runs for Congress, as the Sam Wilson/"Snap" Wilson confusion is finally cleared up. Steve's relationship with Bernie goes through ups and downs as he tries to figure out how he feels about her. Plots for future issues include (in no particular order) 1) a tale about anti-Semitism in New York; 2) a tale about urban violence focusing on Sam Wilson and his nephew Toby; 3) the "Snap" Wilson resolution; 4) the return of a boyhood chum of Steve Rogers, who naturally notices Steve's neglected to age; 5) the return of Arnim Zola (who -- tentatively -- teams up with both Professor Power, a new villain who'll appear soon, and Baron Zemo's supposedly dead son, once known as the Phoenix, whose name will be changed for obvious reasons); 6) a confrontation between Cap and a group resembling the Moral Majority; 7) a tale dealing with the abuse America has heaped on the American Indian.

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MARVEL TEAM-UP: Future team-ups include Spider-Man and Wolverine, Professor Xavier, the Gargoyle, the Human Torch, and Dominic Fortune (today). Probables for the near future: Ghost Rider, Man-Thing, The Avengers, Iceman, Son of Satan.

THE AVENGERS ANNUAL will feature an Avengers-Defenders clash, for the first time in almost a decade).

CAPTAIN AMERICA ANNUAL will tentatively feature ALL the Captain Americas from the original to today's original (i.e. all the imposters in between). But how? Good question.

All this is of course subject to change and writer/editor whims. (And we thank you J.M. for the information!)

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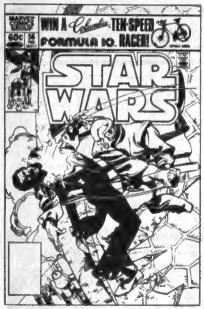
Al Milgrom has a new assistant: Ann Nocenti, formerly Jim Shooter's secretary. Linda Florio Grant has taken Ann's place.

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The Black Cat, Juggernaut, the Cobra and Mister Hyde will appear in upcoming issues of AMAZING SPIDER-MAN. In SPECTACULAR SPIDER-MAN look for Kraven, Electro, Boomerang and Robot-Master.

Upcoming in THE INCREDIBLE HULK are Torgo, Amphibion, Dark-Crawler, Galaxy Master, Wendigo and Bereet from RAMPAGING HULK.

The Punisher will appear in POWER MAN AND IRON FIST #83 and then DAREDEVIL #182-186.

DAZZLER will encounter the Grapplers from the Project Pegasus six-parter in MARVEL TWO-IN-ONE as well as She-Hulk (didn't think you'd be rid of her, did you?) and Spider-Woman.

Speaking of Dazzler, WHAT IF? #33 features "What If Dazzler Had Become the Herald of Galactus?" as well as "What If Iron Man Had Been Trapped in the Time of Arthur?" He'd have had a heck of a time looking for a plug-in I guess.

Before that WHAT IF? #32 features the full-lengther, "What If Korvac Had Made Pawns of the Avengers?" with story and pencil breakdowns by Mark Gruenwald (his first pro art job) and finished pencils by Greg LaRocque. The story features virtually all Marvel's "omnipotents": Grandmaster, Galactus, the Stranger, the Living Tribunal, the In-Betweener and the Shaper vs. Korvac.

The "How Strong is Spider-Man?" three-page power chart in AMAZING SPIDER-MAN ANNUAL #15 is currently

Marvel's heaviest mail-getter. Surpassing X-Men. Many of the correspondents overlooked the fact that it's supposed to be Spider-Man's own assessments of strength (based on team-ups and hearsay) and NOT an absolute ranking.

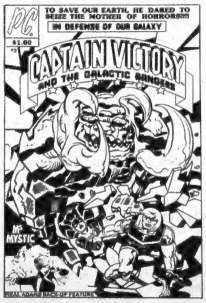
Shanna gets hitched up in KA-ZAR THE SAVAGE #13.

DIRTY DUCK artist Bobby London will henceforth be appearing as a regular in CRAZY doing a new feature called "Gross Encounters" -- a three-pager. Speaking of CRAZY, apparently some of the Goofy Labels which appeared in a recent CRAZY SPECIAL were defective (no gum on the labels' backs). Marvel will send replacement labels to anyone who got the defective ones if they are sent in.

Over in the U.K.-Marvel department, several new books are being put out. Two are monthly TV adaptations: WORZEL GUMMIDGE, adapting the adventures of a scarecrow played by former Dr. Who star Jon Pertwee, and BLAKE'S SEVEN, another BBC science-fiction series. Also being readied are two bi-weeklies, one a teen-girl oriented comic, and the other a Hanna-Barbera comic, using the material done for the U.S. Marvel comic books.

## Pacific Coming Comics

*CAPTAIN VICTORY No. 3, February. On Earth, Captain Victory and the Galactic Rangers join the U.S. military in taking on the Insections and Lightning Lady. Also: the introduction of Mr. Mind, the egghead Cyborg. Plus, Neal Adams introduces his new character Ms. Mystic in a four-page story in preparation for her own book in '82. [11/27]



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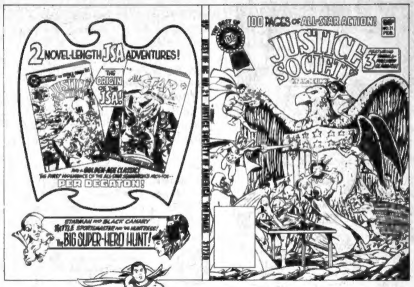

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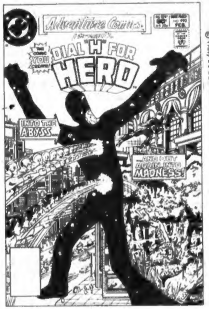
## DC News

DC's constant state of editorial reassignment continues unabated as Mike W. Barr leaves the editorial staff and causes the reassignment of his books. Plus, three books have been taken off the schedule, all of which were edited by Dave Manak. The cancellations: SECRETS OF HAUNTED HOUSE with #46, GHOSTS with #112, and THE UNEXPECTED with #222. (It would appear that the mystery book -- once the salvation of DC in the late '60s -- have once more fallen into disfavor. The short-term experiment with continuing characters brought the sales up in shops, but not on the newsstands, and these three marginal titles were dropped in favor of new projects.)



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Barr's books have been reassigned, with the first announced a few months back (WEIRD WAR TALES to Julius Schwartz and Nelson Bridwell). With ADVENTURE COMICS cancelled, his other books will end up with Dave Manak (WORLD'S FINEST COMICS), Len Wein (THE FLASH, UNKNOWN SOLIDER) and Laurie Sutton (LEGION OF SUPER-HEROES). Carl Gafford is Wein's new assistant, and he's needed, as Len is also editor of the new SWAMP THING and FIRESTORM books, that Mike W. Barr/Brian Bolland science-

fiction twelve-issue book, tentatively titled CAMELOT 3000, and (as if he didn't have enough to do) is scheduled to inherit Dick Giordano's three Batman books when Giordano gives them up due to pressing duties as managing editor. CAPTAIN CARROT will be going over to Dave Manak to use up the slack created by the missing mystery titles, with ARAK/SON OF THUNDER going to Laurie Sutton. She's also new editor of the SUPERMAN comic strip.

The latest on the various new books? Well, FIRESTORM #1 (no difference in the title at this point, despite there being a FIRESTORM #1 three years ago) goes on sale in March. THE SAGA OF SWAMP THING #1

goes on sale February 18th. Three more new titles are in the works, but all we know about them is that the first is scheduled to be edited by Karen Berger, the second by Len Wein, and the other one by Ross Andru.

JUSTICE LEAGUE OF AMERICA will be going through some changes in line-up. Green Lantern will be leaving the Earth for an extended period of time in his own book, and thus will have to take a leave of absence from the JLA. His replacement will be actually two replacements: J'onn J'onzz, Manhunter From Mars, and The Vixen, long-delayed heroine from the DC-Implosion days.

And the JLA-JSA team-up will involve the JLA and the ALL-STAR SQUADRON meeting midway between WWII and now: the Cuban Missile Crisis. The story will continue from JLA to ALL-STAR and back again. (Historians will notice that this means the JLA and JSA will meet before 1963's "Crisis on Earth-One/Earth-Two" in JLA #21-22...)

The Viking Prince will return in a four-part story backing up ARAK in #8-11 done by series-creator Robert Kanigher and Jan Duursema. Kanigher is also bringing back Balloon Buster in UNKNOWN SOLDIER #262 (with art by Dan Spiegle), and is taking over the Creature Commandos scripting with WEIRD WAR TALES #109.

Batman is following the lead of many '60s characters and returning to the point at which the new blood departed in the late '60s by going back to a lot of the things which had established his popularity. So, in the ensuing months, he'll be returning to Wayne Manor and the old Batcave, Robin will return to the nest after dropping out of college, and things will look much as they did a long time ago. But just so things don't appear entirely retrogressive, in BATMAN #346, Commissioner Gordon resigns the police force -- to join Jason Bard in his detective agency. And in #348, Man-Bat will be cured again -- in the selfsame issue that the old Batcave and Wayne Manor are reopened. #345 features Dr. Death in a story continued in DETECTIVE #513 by Gerry Conway, Gene Colan and Dennis Jensen. #346 is by Conway and Dan Newton and features Two-Face; #347 features a human interest story by Roger Slifer and Trevor Von Eeden.

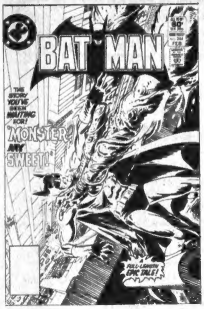
The June SECRETS OF HAUNTED HOUSE (#49) was to have a sixteen page Batman/Abel story by Robin Snyder, Howard Bender and an inker, but since that book is pfft, it'll end up in HOUSE OF MYSTERY, most likely.

Carmine Infantino is inking his own pencils for the backups in GREEN LANTERN #152 and 153.

Chemo returns to plague Superman in SUPERMAN #370.

Remember oh, about six months ago, we announced the digest schedules for the next six months? And we mentioned that Karen Berger was assembling a NEW GODS digest? Well, the issue in question turned out to be a collection of DOOM PATROL stories, perhaps fueled by the interest caused by their recent "appearance" in THE NEW TEEN TITANS. Stories include the origin from MY GREATEST ADVENTURE #80.

Upcoming team-ups for DC COMICS PRESENTS: #44 - Superman and Dial "H" For Hero by Bob Rozakis and




Nelson Bridwell; #45 - Superman and Firestorm by Gerry Conway and Rich Buckler; #46 - Superman and the Global Guardians (the international team of super-heroes who debuted in SUPER FRIENDS) by Nelson Bridwell; and #47 - Superman and Aquaman by Dan Mishkin and Gary Cohn. Also slated by unscheduled are Superman and the Demon by Len Wein and Joe Kubert; and Superman and OMAC by Wein and George Perez.

We'd like to thank all of the many of you who sent in copies of the Radio Shack giveaway comics when we asked a few months ago. There were so many sent in (around thirty) that we can't mention everyone who did so without fear of leaving someone out, but we'd like you all to know that after taking our copies, we took the rest to the Chicagocon in July and gave them away. By the way, a number of people have told us about a series of six rebound DC comics being sold through the Elson's and Lionel chains in various parts of the country. Each contains three comics (apparently randomly selected, though each issue with the same number has the same comics inside) with a Dick Giordano cover on each of six issues whose only difference is in the background and logo colors. We haven't seen them around here, so we can't say what the cover price is, though we've had reports of between 95¢ and $1.95. They were distributed to department stores, and bus and train stations. Another 1981 premium comic book which nobody seems to know why it was done is the SUPER FRIENDS SPECTACULAR #1, which reprints #17 and 34 of the SUPER FRIENDS comic with a new cover and no ads in its normal-sized 48-page interior. No indication of a sponsor or other reason for its existence. Anyone know?

## Whitman News

Apparently the powers that be at Whitman have everything squared away as far as distribution goes because as of 1982, Whitman will be expanding its output by twenty titles. The twofold improvement in distribution involve a printing schedule more amenable to bagging for stores, and changing the appearance of the comics sent to specialty shops. We don't have a complete list of the full year's output, but all of the comics released last year (with two exceptions) are increasing in frequency.

Beginning with comics printed in November, the direct sales copies of all Whitmans will be printed without the yellow underneath the corner trademark and number. This will prevent the direct sales copies from being confused with conventionally-distributed copies and being returned for credit, which was one of the reasons distribution had been spotty to comic shops over the past year.

Some logic has also arrived in the bagging-printing department: comics printed at the same time will appear in the same bags. In other words, a bag of three issues of UNCLE SCROOGE will be distributed immediately instead of having to wait two months as successive issues were printed. This will mean that the date codes on the cover will be even more meaningless than they already are, at least in reference to domestic distribution.

Now to the part you want to know about: the new titles. Well, actually there is only one new title: THUNDARR THE BARBARIAN, based on the Ruby-Spears Saturday morning animated cartoon. However, most of the other new books are revivals of every Whitman-owned action comic book they've published since Gold Key was begun, with three new mystery books which will use material original done for the BORIS KARLOFF and RIPLEY'S BELIEVE IT OR NOT! books. In addition, the movie adaptations of Walt Disney feature-length cartoons are being reprinted in groups of three; in all probability, the others not included in the first two groups of three will follow.

The only cancellations are of the two short-flight adaptations of Disney movies, FOX AND THE HOUND and CONDORMAN, both of which ran three issues. Unlike a lot of titles from this year, everything that remains is at least a quarterly, with many appearing on a bi-monthly or better schedule.

The new titles will debut as follows, beginning in February, 1982:

February: CINDERELLA (#2); WONDERFUL ADVENTURES OF PINOCCHIO (#3); SNOW WHITE AND THE SEVEN DWARFS (#3)

March: THE ALIENS #2; DAGAR THE INVINCIBLE #19; BROTHERS OF THE SPEAR #18; THE JUNGLE TWINS #18; MIGHTY SAMSON #32; THE OCCULT FILES OF DOCTOR SPEKTOR #25; TRAGG AND THE SKY GODS #9; THE TWLIGHT ZONE #92; SHADOW PLAY #1; SHROUD OF MYSTERY #1

April: None

May: ALICE IN WONDERLAND (#2); BAMBI (#3); PETER PAN (#3)

June: ASTRAL FRONTIER #1; MAGNUS, ROBOT FIGHTER #46; THUNDARR THE BARBARIAN #1

July: ADVENTURES OF MIGHTY MOUSE #173

Most of the above revivals are reprintings of previous issues, although there are two issues of JUNGLE TWINS and one of BROTHERS OF THE SPEAR which are previously unpublished. (One of the JUNGLE TWINS issues, however, is missing from the files, and might not see print.) The SHADOW PLAY and SHROUD OF MYSTERY books feature material prepared for the licensed mystery books but never before published. New narrators will be added to the old artwork. And ASTRAL FRONTIER will be an anthology of science-fiction stories, but unlike STARSTREAM, it will not adapt stories by famous authors. Some material may involve continuing characters.

THUNDARR THE BARBARIAN is not being bagged with the comic created in the early '60s for Whitman to which its format and theme bears the most resemblence: MIGHTY SAMSON. But it seems only fair that people be shown the parallels head to head.

## Coming Comics

Walt Disney CONDORMAN No. 3, January. The last of three new issues, this one contains a new adventure. [11/5]

Walt Disney CHIP 'N' DALE No. 74, January. New stories. [11/12]

Walt Disney's COMICS AND STORIES No. 494, January. 13 pages are new, 19 are reprints. [11/12]

Walt Disney DAISY AND DONALD No. 52, January. 3/4 new stories. [11/12]

Walt Disney DONALD DUCK No. 235, January. All reprints. [11/12]

Walt Disney UNCLE SCROOGE No. 192, January. All reprints. [11/12]

Walt Disney WINNIE-THE-POOH No. 26, January. All new stories. [11/12]

BEEP BEEP, THE ROAD RUNNER No. 99, January. 2/3 new stories. [11/19]

BUGS BUNNY No. 232, January. 2/3 new stories. [11/19]

DAFFY DUCK No. 138, January. 2/3 new stories. [11/19]

KK GIVEAWAYS: MARCH OF COMICS No. 483 - Mickey Mouse
MARCH OF COMICS No. 484 - New Terrytoons

LOONEY TUNES No. 41, January. 2/3 new stories. [11/19]

TWEETY AND SYLVESTER No. 112, January. 2/3 new stories. [11/19]

YOSEMITE SAM No. 75, January. 2/3 new stories. [11/19]

## TCR Mailboat

BOB HANEY, Woodstock, NY:
I have only a few caveats, comments, and addendum to the interview with my old friend, and collaborator, Arnold Drake (TCR #192).

Re: DOOM PATROL; perhaps because I'm a few years less senile than old Arnold, my memory of its creation is more precise, perhaps even more accurate! Yes, Boltinoff wanted some kind of team created. But as I recall, Drake and I paced up and down his smallish office (off Sixth Ave.) for a couple or three days creating the basic characters together. I remember going over and over the identities and powers of the three freaks, and of course, the Chief, with the spider-in-his-web concept (the wheelchair) and the various ways they got the way they were... (could be a song?).

As for those first few scripts, they were pretty even joint collaborative effort, and we kind of "wrote" all the panels together, even though one of us would put down the type-script. This is not done to claim any nit-picking credit, for certainly after I dropped out Arnold was the sole scripter and creator of a bigger DOOM PATROL ethos in the next period, but since fandom above all else should start with completeness and accuracy, I submit same.

In any case, I think I like the DP now better than I did then -- I too thought Premiani (a true gentleman and a fine artist) was not a "comics" artist, but then in recent years that separation or discrimination has vanished with so much else of comics as a "popular" mass-selling medium.

Much of the rest of the interview was sensible, honest, intelligent, like its interviewee. I recall Drake and I telling Donenfeld (DC publisher) in the first months of the Marvel revolution that we should be aware of what Stan Lee was doing, what was happening to kids, to colleges, to the public pulse, blah, blah. For our pains he snarled that Marvel only did 35 million copies yearly, while DC did 100 million. The rest, alas, is history.

I don't quite agree that the Infantino era didn't pay attention to insides, only covers. Covers had always been important and treated importantly. The difference was, pre-Infantino, they would simply repeat a cover if it had sold well. During the Infantino era, I myself was in on and often created covers for the books I worked on: THE BRAVE AND THE BOLD, WORLD'S FINEST, METAMORPHO, etc. Infantino had the sense to see that the writer, the main conceptualist, was perhaps the best person to zero in on the knuckle, the key element in the story, or emotion behind it. I can't draw worth merde, but I do have a good sense of layout and dramatic clarity and often would make a crude sketch, Carmine would improve it -- and the artist would then draw it -- and in that period we tried to analyze why a cover, story, series, was doing well, failing, staying the same -- and put some English on the variations, even to coming up with the "counter" cover -- a cover that was a complete change of pace -- or counter the character -- or counter the gimmick, etc. It was fun, and the sessions would get heated. Carmine was not in many ways a good editorial director, as he tried to wear two hats, but he was a good art director. In any case, the insides of the DC books improved considerably during the late '60s and early '70s. The freelancers were constantly pushed and blamed for failing sales, which were mostly caused, as Drake points out, by distribution failures, and product improvement soon turned into change for the sake of change, and empire building -- and that brings us to more recent times.

Drake's DEADMAN was his finest hour at DC, and it wasn't handled all that well, editorially, artwise, etc. Of course now he would not be used on revivals (there is almost a standing rule and aversion against using the original writer on revivals at DC. Especially if said creator is not a fan favorite).

Yes, the present plight and future of comics does parallel in many ways the plight of movies. But the money involved today, especially to creators, is so disparate as to make it a joke. And of course, the real money in comics is in movie adaptations -- witness SUPES I, II, III, IV and C.

Arnold and I had some fun doing that film treatment (65 pages, a treatment any good modern director could have shot from) that summer, loosely based on the Prez. Kennedy assassination. It got a read from some major studios, but all were afraid of it, too far-out, too black, too gimmicky. In the next decade, much of the ideas, shticks, and characters we came up with appeared in novels, flicks and TV. But then that is an old story for comics writers.

Our training and background in the panel-ed biz forces you to be endlessly, ceaselessly creative, seeking, inventing. Some publishers and Hollywood are reaping the benefits today...but hardly any of the old writers or creators in comics.

Lastly, I never knew Drake's first story at DC was "The Second Death of Abe Lincoln," 25 years ago. I recently did a story for WEIRD WAR about Honest Abe dying again, in a totally different form and manner, but it is funny. I never read Drake's original. But then as he says, people working in the same biz, with the same backgrounds, often imitate each other in some fashion or another, even a quarter century later.

FREDERICK PATTEN, 11863 West Jefferson Blvd., Culver City, CA 90230: Jim Korkis's unconfirmed rumor in TCR #194 about Don Bluth's production of MRS FRISBY AND THE RATS OF NIMH having to change its title to THE SECRET OF NIMH is true (and explained in Jim's column in this issue from information supplied by Fred - MT). Incidentally, everybody at Don Bluth's is pronouncing NIMH as a word, nimh, rather than sounding out the individual letters as people who discuss the novel as children's literature have done. NIMH = National Institute of Mental Health. After thinking about it, I don't believe it's possible to tell from the novel itself which way is "correct." People do tend to turn acronyms into words, so there's no reason intelligent animals shouldn't do the same.

I just sent a review of Jeff Lenberg's THE ENCYCLOPEDIA OF ANIMATED CARTOON SERIES to THE COMICS JOURNAL (haven't heard yet whether they've accepted it). It was only two pages rather than your awe-inspiring seven, but even so, I cited some errors you missed. Let's hope that Lenberg's book DOES have a revised edition, or that it doesn't keep somebody else from doing the same subject correctly. But Lenberg's book has had one unexpected result: it inspired me to go and interview (this very day) Jerry Fairbanks about the original CRUSADER RABBIT series that he produced from 1949 to 1952 or thereabouts. Fairbanks claims that CRUSADER RABBIT was THE first made-for-TV cartoon series, and I don't know of any before 1949 -- does anybody else? Anyhow, I hope to build up this interview (plus some other data I've gathered) into a major article about CRUSADER RABBIT -- and maybe some of TCR's readers can help out with this. Jerry Fairbanks Productions has moved its offices several times since CRUSADER RABBIT was made, and many records and file copies of publicity items have been lost. 1) Mr. Fairbanks remembers that CRUSADER RABBIT was first broadcast in late 1949, but the only records he has left say "coming soon" on the 1949 clippings. The earliest firm broadcast date is for Tuesday, August 1, 1950 (KNBH in Los Angeles). Does anybody know of an earlier broadcast date for CRUSADER RABBIT? 2) Mr. Fairbanks is pretty sure that a CRUSADER RABBIT adventure daily newspaper comic strip was prepared, but the only thing he has a file copy of is an educational strip in which each daily strip was a complete public-safety message ("Crusader Rabbit's Crusade For Safety," "Crusader Rabbit's Crusade Against Polio"; samples dated July 30, 1949). And there's no record that even this was actually sold; it was part of a publicity package that was offered to newspapers. Does anybody know if a CRUSADER RABBIT newspaper comic strip, either dramatic or educational, was ever actually published? 3) There were authorized CRUSADER RABBIT Fan Clubs, but Mr. Fairbanks no longer has copies of any of the paraphenalia that these clubs sent their members. Does anybody know about these?

I also have questions about the Japanese-originated TV cartoons that you mention on page 55 of TCR #194. I know that ASTRO BOY, THE AMAZING THREE, BATTLE OF THE PLANETS, EIGHTH MAN, GIGANTOR, MARINE BOY, PRINCE PLANET, SPEED RACER, and STAR BLAZERS (not STARBLAZER) exist. There's also PRINCESS KNIGHT (and the "feature" made by editing three PRINCESS KNIGHT episodes together, CHOPPY AND THE PRINCESS). But as far as I can tell, CYBORG BIG X, DODO THE KID FROM OUTER SPACE, TARO GIANT OF THE JUNGLE, YADAMAN and ZORAN SPACE BOY (as well as a number of others such as JET BOY and MONKEY KING) never actually existed. Those were promotional titles advertised as being available, for Japanese TV cartoon series that WOULD have been dubbed into English if they'd been bought by an American distributor, but were left in Japanese since nobody ever bought them. As an example, Fred Ladd (the entrepreneur who adapted TETSUWAN ATOM into ASTRO BOY, JUNGURU TAITEI into KIMBA,

THE WHITE LION, and TETSUJIN 28 GO into GIGANTOR) says that he also bought an option on the Japanese series UCHU ACE, dubbed the pilot episode into English, and tried to sell it to the TV stations under the title RINGO (because the space-boy superhero had a magic power ring). But no station bought it, so the series was never actually made. I suspect the same is true for ZORAN SPACE BOY, et al., even though big illustrated advertisements for these series may have appeared in VARIETY and other trade publications. But I could be wrong; maybe some of these WERE produced and shown in some parts of the U.S. As an example there's FORCE FIVE, which is a very real program even though it's only being broadcast so far in one city (Boston) in the entire country. I'd like to hear from anybody who knows for sure whether CYBORG BIG X or any of the others were ever shown in the U.S.?

[As I may have mentioned, those titles all came out of Vincent Terrace's COMPLETE ENCYCLOPEDIA OF TELEVISION PROGRAMS, and evidently, that's how Vince collected some of the titles -- by examining ads in VARIETY or other trade papers. The only Japanese-originated shows shown in the Milwaukee area that I can recall are ASTRO BOY, SPEED RACER, BATTLE OF THE PLANETS and STAR BLAZERS, so I can neither deny or confirm any of the others.

By the way, CRUSADER RABBIT is my first non-Disney memory of seeing cartoons on TV and I had great affection for the show -- until I saw a reel of the 1957-58 era episodes at a convention. Evidently my memories were of the earlier, Jay Ward-involved episodes. I look forward with great anticipation to reading your article on Fairbanks and Crusader. (I'd love to use it here, but we still can't afford to pay contributors, and I'm sure the paying markets will get first crack at it. But think of us nonetheless, Fred!) MT]

MARK EVANIER, Los Angeles, CA: First of all, Don Rosa is wrong. Dan Spiegle never drew the ADDAMS FAMILY comic book; that was Bill Ziegler, a talented artist in his own right, who also did the adaptations of ESCAPE TO WITCH MOUNTAIN and ISLAND AT THE TOP OF THE WORLD and umpteen other comics for Western/Gold Key/Whitman. Also, there were two different adaptations of the film, MARY POPPINS, and Spiegle did neither one of them. Nor did he ever draw BROTHERS OF THE SPEAR, to my knowledge. Dan has done almost every non-animated Disney feature adaptation in the last twenty or so years, apart from the ones cited above and those by Alex Toth. In case anyone's interested (and I sure am), the comic book versions of THE RESCUERS, THE SMALL ONE and the recent FOX AND HOUND were all pencilled by Pete Alvarado.

Secondly, Roy Thomas is wrong. He and Gerry Conway will not be the first "currently-producing COMIC BOOK WRITERS" to receive a screenplay credit on a major motion picture. Nor will they be the second, third, or even the twenty-ninth. At least a dozen or so folks from the Disney story department come to mind as having been moonlighting for Dell Comics whilst writing major Disney features (Jesse Marsh was even DRAWING the comics he wrote) and I believe Jerry Belson and Jack Mendelsohn were each still writing comic books when they received their first screenplay credits. By the way, Jerry is one of the most in-demand screenplay writers in the business. He and others like Don Segall, Ed Jurist, Dale McRaven, Lloyd Turner, William F. Nolan and dozens of other writers who have gone from comics to TV or movies are the rejoinder to Denny O'Neil's rantings in the new COMICS JOURNAL (which also came today) that there is a prejudice in "show business" against comic book writers. Not so. Come to think of it, I'm proof that it's not so.

Lastly, Mike Tiefenbacher is right. THE ENCYCLOPEDIA OF ANIMATED CARTOON SERIES is filled with many more mistakes than you cited: An awful lot of the TV cartoon voice credits are wrong -- though the source of many is obviously a list that the Hanna-Barbera publicity department circulates -- which is, itself, riddled with erratum. I'm enclosing my own partial list; feel free to quote from it.

You gents still do fine work.

CORRECTIONS TO THE ENCYCLOPEDIA OF ANIMATED CARTOON SERIES

Page 95

Gomez in THE ADDAMS FAMILY was voiced by Lennie Weinrib.

Page 96

Batman's voice was by Olan Soule, not Bud Collyer.

Page 98

Marilyn Schreffler's name is spelled wrong throughout the book. Also, the character on DINKY DOG was named Uncle Dudley.

Page 100

Aquaman's voice WAS by Marvin Miller, not Bud Collyer.

Page 102

Atom Ant was also voiced by Don Messick. [And he definitely was done by Howard Morris; I finally saw some ATOM ANT cartoons. MT]

Page 103

On BANANA SPLITS, Snorky had no voice.

Page 105

Voices for the BEANY AND CECIL SHOW included Bob Clampett, his wife and kids, plus Walker Edmiston.

Page 106

The show BUFORD AND THE GALLOPING GHOST was not the replacement for the GALAXY GOOF-UPS. Originally, the BUFORD FILES, GALAXY GOOF-UPS and THE GALLOPING GHOST were all separate cartoons on the YOGI'S SPACE RACE show. Halfway through the 1979 season, that show was broken up into three half-hour shows: YOGI'S SPACE RACE, THE GALAXY GOOF-UPS and (actual title): BUFORD AND THE GHOST.

Page 107

Add to BUTCH CASSIDY cast list, the role of Elvis, voiced by Frank Welker, and Mr. Socrates, voiced by John Stephenson.

Page 108

Julie McWhirter is how that actress's name is spelled. (She now bills herself as Julie McWhirter Dees, by the way). Also, although Joe Oriolo does claim to have created Casper, it should be pointed out that Sy Reit collaborated on the character's conception.

Page 109

To the HEYYY, IT'S THE KING list, add the characters of Big H, voiced by Sheldon Allman, Clyde by Don Messick and Sheena by Ginny McSwain.

The list on CHALLENGE OF THE SUPERFRIENDS [Looking again, that's how the TV show spells it -- as one word -- despite DC's comic book, which spells it as two. MT] is missing no less than twenty recurring characters, including the Narrator (Bill Woodson), Zan (Mike Bell), Jayna (Liberty Williams), Flash and Hawkman (both Jack Angel), and Luthor (Stanley Jones). Also, Bill Callaway (whose name is misspelled throughout the book) did the voice of Aquaman, having taken the part over from Norman Alden.

Page 110

Crusader Rabbit's sidekick's full name was Ragland T. Tiger.

Page 112

Dynomutt was not patterned after Ed Norton/Art Carney.

THE MIDWEST'S GREATEST COMIC BOOK SHOWS!!

## FOURTH SEASON SCHEDULE

OCTOBER 25, 1981
DECEMBER 6, 1981
JANUARY 17, 1982
MARCH 7, 1982
APRIL 18, 1982
MAY 23, 1982

AMERICANA CONGRESS HOTEL
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(FIRST FLOOR)
CHICAGO, ILLINOIS

ADMISSION: SEVENTY-FIVE CENTS
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Page 121

Mr. Slate's first name is Sylvester, not George. Missing is the FLINTSTONES COMEDY HOUR from 1972 wherein the voice of Betty was done by Gay Hartwig.

Page 125

Missing is a listing for the GODZILLA series. Voices were: Godzilla (Ted Cassidy), Godzooky (Don Messick), Captain Majors (Jeff David), Quinn (Brenda Thompson), Brock (Hilly Hicks), and Pete (Al Eisenman). Additional characters on the JANA OF THE JUNGLE show were Montaro (Ted Cassidy) and Dr. Ben Cooper (Mike Bell).

Spellings are wrong for Alan Dinehart, Jr. and Nancy Wible.

Page 127

Princess Dawn on HERE COMES THE GRUMP was Stefanianna Christopherson. It should also be pointed,that Jay Ward's studio had nothing to do with THE WORLD OF COMMANDER McBRAGG cartoons.

Page 129

Dixie the Mouse was voiced by Daws Butler, not Don Messick. Also, Messick was the voice of Ranger John Smith on the Yogi cartoons.

Page 134

One THE JETSONS, one might add the characters of Cogswell (Daws Butler), and Uniblab (Don Messick).

The singing on both JOSIE AND THE PUSSYCATS shows was by Cathy Douglas, Patricia Holloway and Cherie Moore. [Short for Cheryl Ann Stopylmoore. MT] Cherie Moore is now better known as Cheryl Ladd.

Page 137

Voices on the LINUS THE LIONHEARTED show included Linus (Sheldon Leonard), Billie Bird (Carl Reiner), the Japanese Giant (Jonathan Winters) and Lovable Truly (Lennie Weinrib).

Page 141

On the MR. MAGOO show, Jerry Hausner (whose name is given as both Hansen and Howzer here) was the voice of Waldo (who was not Uncle Waldo). Daws Butler also did Waldo for awhile. The character of Prezley [Correct spelling - MT] was voiced by Butler, Paul Frees and Hausner in different films.

Page 145

Lennie Weinrib did the voice of Bat-Mite on the new BATMAN show and also did some of the villains. Melendy Britt did Batgirl. Also, it should be pointed out that almost all Filmation shows featured uncredited voices by co-producer Norm Prescott. He became "house announcer" after Ted Knight became too expensive.

Page 146

The QUACKULA segments aren't mentioned as being in the MIGHTY MOUSE/HECKLE AND JECKLE show, possibly because of then-current litigation. Frank Welker did the voice.

Also, it's not clear but the character Diane Pershing did was the voice of Nell, not Mighty Mouse.

The voice of Superboy on the NEW ADVENTURES OF SUPERMAN was Bob Hastings.

Page 147

Gay Autterson [Any relation to Gay Hartwig? -MT] did the voice of Betty on the NEW FRED AND BARNEY SHOW. Also, add Mr. Slate by John Stephenson.

On the NEW SCOOBY DOO MOVIES, the names of Casey Kasem, Nicole Jaffe and Don Adams are misspelled.

Additional characters on THE SHMOO are Nita (voice by Dolores Cantu-Prima), Bill Joe (Chuck McCann), and Mickey (Bill Idelson).

Page 152

Further credits for PARTRIDGE FAMILY: 2200 A.D. go like this: Mother (Joan Gerber), Marion (Julie McWhirter), Veenie (Frank Welker), Keith (Chuck McClendon) and Laurie (Susan Dey -- at least in the beginning episodes).

On the PEBBLES AND BAMM-BAMM show, Mickey Stevens took over the voice of Pebbles from Sally Struthers.

The voice of Yippee was Doug Young (not Howard Morris, as you said, Mike). Yappee WAS Hal Smith, and Yahooey was Daws Butler.

Page 153

Frank Welker (not Jerry Dexter) was the voice of Fangface/Fangs and Fangpuss. Jerry Dexter (not Frank Welker) was the voice of Biff. The half-hour FANGFACE episodes from 1978 were not, as stated, segmented into the PLASTIC MAN COMEDY-ADVENTURE SHOW. The character names of Hula-Hula and Brandon Brewster are misspelled.

Page 157

On ROCKY AND HIS FRIENDS almost all of the historical figures met by Mr. Peabody were voiced by Paul Frees (and females by June Foray). On FRACTURED FAIRY TALES, voices were almost all by Foray and Daws Butler with occasional roles by Bill Scott.

Page 162

The RUFF AND REDDY SHOW cartoons were all produced in 1957 and 1958, despite what it says here. Additional characters include Professor Gizmo and Ubbie-Ubble, both voiced by Don Messick.

The SATURDAY SUPERSTAR MOVIE was produced by several different studios in rotation, not just Hanna-Barbera.

The SCOOBY DOO AND SCRAPPY DOO show featured all the previous voices of the SCOOBY show, as well (i.e. Fred, Shaggy, etc.) Don Messick now does Scrappy's voice. Pat Stevens and Marla Frumkin have both done the voice of Velma since Nicole Jaffe departed.

Page 167

Okay, the LAFF-A-LYMPICS voice credits have everyone baffled, including the Hanna-Barbera publicity department (which is also the source of several other errors in this book). Here are some definitive corrections: Boo Boo is by Don Messick, not Daws Butler; Yakky Doodle was by Frank Welker, who took over the role from Jimmy Weldon. Doggie Daddy was by John Stephenson who took over after Doug Young's death, several years before. Blabber Mouse's name is wrong. Grape Ape has always been done by Bob Holt, not Daws Butler. Scooby Dum was Daws Butler, not Don Messick (and is spelled that way). Speed Buggy's name is wrong. Tinker was done by Frank Welker, not Mike Bell. Missing from the Yogi Yahooeys team listing are Cindy Bear (Julie Bennett) and Wally Gator (Butler). Missing from the Really Rottens team are Sooey Pig (Welker), Magic Rabbit (Welker), Dirty Dalton (Messick), Dastardly Dalton (Butler), and Dinky Dalton (Bob Holt). Mrs. Creepley was by Laurel Page, not Marilyn Schreffler. The names of Dread Baron and Orful Octopus are incorrect. Lastly, Mildew Wolf was voiced by John Stephenson, taking over the role originated by Paul Lynde. Frank Welker (whom the book lists for the role) did Mildew in a demonstration on the KIDS ARE PEOPLE TOO TV show, which probably accounts for the confusion. And Don Messick was the narrator of the whole show.

Page 168

This one's kinda confusing in the book. Secret Squirrel and his sidekick Morocco Mole were indeed by Mel Blanc and Paul Frees. Squiddly Diddly was voiced by Frees, later by Messick, and still later -- in the YOGI'S ARK LARK special -- by Walker Edmiston. Chief Winchin (Stephenson) appeared in the Squiddly cartoons, not the Secret Squirrels. Winsome Witch was voiced by Jean Vander Pyl, not Frees.

Page 169

The character on THE ROBONIC STOOGES was named Triple-Zero.

Page 171

The character of Chekhov (Walter Koenig) did not appear on the animated STAR TREK series. [Koenig did, however, write at least one episode of the series. MT]

Page 174

The character on KING LEONARDO was named Mr. Wizard the Lizard.

Page 177

Bob Holt, not Daws Butler, was the voice of Grape Ape.

Page 180

WACKY RACES was narrated by Dave Willock. Daws Butler did the characters of Gravel Slag, Rufus Ruffcut, Red Max, Peter Perfect, Rock Slag and Big Gruesome. Don Messick did Rock, Muttley, Professor Pat Pending, Ring-a-ding, and Little Gruesome. Paul Winchell was Dick Dastardly, Private and Clyde. John Stephenson was Luke, Blubber Bear and the General. And Janet Waldo was Penelope Pitstop.

Page 181

For WHEELIE AND THE CHOPPER BUNCH, credits were: Wheelie and Chopper (Frank Welker), Scrambles (Don Messick), Rota (Judy Strangis), Revs (Paul Winchell) and High Riser (Lennie Weinrib).

The voice of Jerry Lewis on the Filmation cartoon was supplied by David L. Lander (who plays Squiggy on LAVERNE AND SHIRLEY).

The voice of Winky Dink on the original series was Mae Questal.

Page 182

On the WORLD'S GREATEST SUPERFRIENDS, Aquaman was done by Bill Callaway, not Norman Alden. Other characters were Zan (Mike Bell), Jayna (Liberty Williams), Gleek (Bell), and the narration was by Bill Woodson.

Among other cartoon shows not mentioned in the book not already mentioned in TCR: SKYERS FIVE (1967), BOB AND BETTY IN ADVENTURELAND (1959), THE BIG WORLD OF THE LITTLE ATOM (1964)

Also, the illustration on page 148 shows the Jeannie character as being part of the LAFF-A-LYMPICS show. She was, originally, but a legal problem made it neccessary to delete her from all episodes and she never appeared on the show.

[Thanks very much for the further erratum, Mark. I think it's significant that 90% of your corrections were in addition to the ones I caught; I'd say there's a good chance a like amount might be found by someone else with knowledge of Filmation and Total TV shows.

Don Rosa wasn't wrong; I was. He allows me to add information to his column where I can, and that's one case I added misinformation. Sorry, Don. (And who did do the MARY POPPINS 25cer if not Spiegle?)

Back in TCR #185, I wondered why Hanna-Barbera made the TOUCHE TURTLE/LIPPY LION/WALLY GATOR cartoons so short that they fit in a 15-minute slot. Well currently running in Milwaukee is THE ROCKY SHOW (as distinguished from ROCKY AND HIS FRIENDS) and it is obviously composed of two fifteen minute episodes, each with one ROCKY & BULLWINKLE segment of a serial, one BULLWINKLE'S CORNER or MR. KNOW IT ALL, and either a PEABODY'S IMPROBABLE HISTORY, FRACTURED FAIRY TALE or DUDLEY DO-RIGHT. Each fifteen minute segment ends with the full credits and a "The End." The copyright date on the ROCKY SHOW title card is 1961, and TOUCHE and friends appeared in '62; could the two shows have been connected in syndication somehow?

By the way, missing from the book is the BULLWINKLE FAN CLUB series of segments, which replaced MR. KNOW IT ALL. MT]

WILLIAM MILLER, 1815 Crescent Drive, Sherman, TX 75090: I really liked your review regarding THE ENCYCLOPEDIA OF ANIMATED CARTOON SERIES. Thanks for pointing out and correcting its flaws. I was contemplating buying it, but -- thanks to your revelations about the volume -- you've just saved me $24.95.

WORLD OF SUPER ADVENTURE is currently airing in the Dallas/Fort Worth TV market. Its "Captain Inventory" package includes FRANKENSTEIN JR. AND THE IMPOSSIBLES, but there are two IMPOSSIBLES episodes per show. Also, Squiddly Diddly (and the Pillsbury Dough Boy-- same vocal qualities) is voiced by Paul Frees, not Don Messick (unless it was for YOGI'S GANG).

You also pointed out Snagglepuss's fur color is pink, although I have seen it in orange in some (non-Quick Draw McGraw-affiliated) shorts. Do you know why it was changed from orange to pink? I'm speculating, but do you suppose Hanna-Barbera colored Snagglepuss pink because they (or the networks) wanted similarities with the Pink Panther?

[Inasmuch as the PINK PANTHER movie was filmed and released AFTER the last SNAGGLEPUSS cartoon had been made (1964, with Snagglepuss debuting in 1960), and Snagglepuss had been nationally known (as featured character on Kellogg's Cocoa Crispies), it's far more likely that DePatie-Freleng were influenced by Snagglepuss. (And I don't know what shorts you're referring to; he's pink in every starring cartoon I've ever seen. He did appear on both AUGIE DOGGIE and SNOOPER AND BLABBER in his orange state.) MT]

RANDALL MEREDITH, 1510 Twin Towers East, Marshall University, Huntington, WV 25701: I am writing in reference to your corrections of Jeff Lenburg's ENCYCLOPEDIA OF ANIMATED CARTOON SERIES, but first I'd like to say how much I like the new look of TCR. I especially like Sam Kujava's A COMIC READER. Sam brings up many ideas that I myself have had (oh, how often have I stood in my favorite comic shop and wondered "Why am I buying this issue of _____" and find the collector in me answering with just the reasons Sam gave in his column).

But as I said, the reason I'm writing is to attempt to correct a correction that you made and were mistaken on. Your correction of page 100 stating that Ted Knight was the voice of Aquaman is incorrect. When I was in Pittsburgh over the summer I had the chance on several occasions to see what WPGH is calling the MIGHTY THREE SUPER SHOW featuring Superman, Batman and Aquaman, and Aquaman's voice is definitely not Ted Knight. Ted Knight is the announcer for the series, but is not Aquaman. It seems to me that Knight is the voice for many of the King of the Seas' enemies, but not Aquaman himself.

On your questioning of FRANKENSTEIN JR. having also seen this show over the summer (again on WPGH) as part of a syndicated montage entitled HANNA-BARBERA'S SUPER ADVENTURES (a collection of H-B's superhero shows in which a different hero's show was featured each day: SHAZZAN on Monday, FANTASTIC FOUR on Tuesday, FRANKENSTEIN JR. on Wednesday, MOBY DICK AND MIGHTOR on Thursday, and BIRDMAN on Friday), there were definitely two FRANKENSTEIN JR. cartoons to one IMPOSSIBLES on each show. But it seems to me that there was more repetition of the former's cartoons than the latters. This could be the reason for the 18/36 ratio listed.

Also on your questioning of the number of episodes per program on SHAZZAN! on SUPER ADVENTURES, SHAZZAN! was featured in all three cartoons on the show. (Occasionally there were just two longer cartoons and once or twice one cartoon per program).

How about an interview with Jay Ward or Bob Clampett sometime?

[My guess is that Lenburg's entry for FRANKENSTEIN JR. was correct all the time, and there were two IMPOS-

SIBLES cartoons to every FRANKY. Forget I said anything. MT]

FRANK HAYES, P.O. Box 10860, Chicago, IL 60610: Sam Kujava was asking why comics don't have actors' photos on 'em (e.g. from the SUPERMAN movie) the way they once did. This, friends, is a tradition that has fallen victim to changing times: using the likeness of a celebrity costs big bucks today.

Years ago, in the heyday of the studio system, an actor was signed to an exclusive contract by one studio which would then move heaven and earth to make big bucks. That meant publicity -- lots of it -- so the actor would sign away the right to control how his/her face could be used for promotion. When the studio licensed a comic-book company to do an adaptation, the face was part of the deal.

Nowadays, independent producers hire actors on a movie-by-movie basis, and get only limited promotional rights. Chris and Margot can demand a high price for the use of their likelinesses on the cover of a comic book, since that wasn't part of their movie contract. Result: DC doesn't think it's worth it to spend the extra bread.

This is not such a recent development in comics; for example, DC's KUNG FU comic book was originally slated to adapt the TV show, until David Carradine asked for lots of money for every time his face was used. (And you may have noticed that characters in some of the recent movie adaptations haven't looked much like their screen counterparts.)

A brief correction for Joel Thingvall's BIG SCREEN/LITTLE SCREEN column in #194: He quotes Jim Beaver, who's writing a book about the death of George (Superman) Reeves, as saying, "In fact, it had been two weeks since he had worked as an actor. But he was still doing a lot of public appearances as Superman..." Um, that SHOULD have read "two years" -- right?

Jake Maraine can't understand why ERB Inc. is so upset about TARZAN, THE APE MAN. (Lots of other folks are confused, too -- as one knowledgeable movie fan told me not too long ago, they must have expected some nudity. Otherwise, what's the point in a TARZAN with Bo Derek?)

You have to understand that ERB Inc. had no say in the matter until they filed the lawsuit. The movie came from M-G-M, who got rights to it back in the 1930s -- some years before Bo Derek was BORN. In the years since, ERB Inc. has worked hard to keep its money-maker a classic for the whole family; that's not exactly the image that the Dereks wanted for their version. Thus the lawsuit, and thus the editing ordered by the federal judge who ruled that the original cut of the movie could have damaged the commercial value of the Tarzan character.

The Dereks seem to be getting most of the sympathy in this whole mess, but I can't figure out why -- it was their idea to "sex up" Tarzan in the first place. Otherwise, what's the point in a TARZAN with Bo Derek?

And Mike, you were asking what it means that ABC never broadcast the court-ordered blurb about THE GREATEST AMERICAN HERO not being connected with DC or Superman. The answer: gee, who knows? Could be that ABC changed the opening to remove the offending passages, or perhaps they settled with DC out of court to avoid further legal battles. (After DC found out they weren't going to collect damages, I imagine they lost most interest in the case.)

And finally: you're so right about DC's sales through the comics shops. Compare the numbers from six of Marvel's top sellers, and six of DC's best, over the last two years: FANTASTIC FOUR, X-MEN, MICRONAUTS, AMAZING SPIDER-MAN, AVENGERS, STAR WARS, SUPERMAN, BATMAN, WONDER WOMAN, JUSTICE LEAGUE, LEGION OF SUPER-HEROES and WARLORD.

SUPERMAN and BATMAN each consistently pulls a three or four percent share of sales for the sample, and even Mike Grell's WARLORD can only occasionally manage seven percent. (THE NEW TEEN TITANS wasn't in the sample, but it sells about five times as well as Supes -- it's the lone standout in DC's lackluster showing.)

By comparison, X-MEN pulls a steady 25 percent of the sample -- and yes, it's true, fans buy more X-MEN now than when John Byrne was drawing it. On the other hand, they also buy more FANTASTIC FOUR, too -- lots more. At 14 percent of the sample, it's the highest it's been since TCR started keeping track, even higher than the Wolfman/Byrne issues. I guess everybody must be happy.

(And is it my imagination, or is Marvel actually publishing clean, appealing, well-designed covers by Byrne and Romita Jr. and a few others? I'd given up hope...)

[Say Frank, what's your opinion of the recent videotape recorder decision that instantly turns all of us who record TV and movies instant lawbreakers? When will federal marshals be at our doors? MT]

LARRY HOUSTON, Marvel Productions Ltd., 4610 Van Nuys Boulevard, Sherman Oaks, CA 91403: I just thought I'd drop you a line and tell you how successful SPIDER-MAN AND FRIENDS are doing out here. I've been dropping into various comic book stores here in L.A. and the fans are responding to it favorably. Outside of the new syndicated SPIDER-MAN, this network version is the closest we have come to faithfully adapting the comic. It's too early to tell how the rest of television-land likes Spidey, although the national Nielsens put us ahead of last year's hit show, THUNDARR.

I have compiled a series chart of SPIDER-MAN & FRIENDS for your readers, so that they can know who to praise or blame. This is not the order in which they will be seen. Production and network planning dictates that. This chart includes the Storyboard Artist. For those of you not familiar with that job title, it roughly equates to the same job as a penciller of a comic book page. Incorporating all the freedom/limitations of animation, the storyboard artist creates all the visuals and camera angles you see on television initially. Layout men and animators make it work from that point on. So you can see that having good, imaginative storyboard men is very important to a series.

The series chart is as follows:

TITLE/WRITER/STORYBOARD ARTISTS

"The Triumph of the Green Goblin"/Dennis Marks/Dick Sebast & Sherman Labby

"Crime of All Centuries"/Don Glut/Rick Hoberg and Larry Houston

"Fantastic Mr. Frump"/Christy Marx/Dick Sebast and Hank Tucker

"Sunfire"/Christy Marx/Dick Sebast & Rick Hoberg

"Swarm"/Dennis Marks & Larry Houston/Larry Houston and Will Meugniot

"7 Little Superheroes"/Doug Booth/Rick Hoberg, Will Meugniot and Larry Houston

"Video-Man"/Christy Marx/Larry Houston, Rick Hoberg and Will Meugniot

"Prison Plot"/Francis Feighan and Jack Hanrahan/Warren Tufts and Jan Green

"Spidey Goes Hollywood"/Christy Marx/Dick Sebast, Rick Hoberg, Larry Houston & Will Meugniot

"The Vengeance of Loki"/Donald Glut/Rick Hoberg, Will Meugniot, Rick Hoberg

"Knights and Demons"/Donald Glut/Dick Sebast and Don Sheppard

"Pawns of the Kingpin"/Donald Glut/Jan Green and Cullen Houghtaling

"Quest of the Red Skull"/Dennis Marks/Dick Sebast,Will Meugniot and Larry Houston

As you can see, the core of the Marvel staff is Dick Sebast, Will Meugniot, Rick Hoberg and myself. The rest are free-lancers helping out with the production schedule. Incidentally, Bob Schaffer storyboarded the opening titles. It was directed/

layed-out by Art Vitello, the director of the new 26 syndicated SPIDER-MAN episodes.

If the fans out there have comments on how they liked each show, please feel free to write to us out here. Although the ratings dictate a lot of things, consumer input would be nice to hear from also. The Marvel staff grew up on early Marvel comics and we are receptive.

[The episodes I've seen so far are certainly in the Marvel style, and highly watchable, though network policies have prevented purists from enjoying it by changing too many things. But I think it bodes well for Marvel, as it is certainly as well animated as any TV adventure show has ever been.

By the way, have the 26 new episodes of the syndicated SPIDER-MAN show been shown anywhere yet? The old ones were on in Milwaukee until the new season started; are the new ones being held for winter release? MT]

BILL HENLEY, JR., 52 Main Street, Apt. A, Greenwich, OH 44837: Had you noticed that there seems to be a new comic book censorship flap brewing up? The comics involved are not Code-approved newsstand items, or indeed any others that fans are necessarily likely to see -- but they are comics, and you never know that "our" kind of comics might somehow be affected by the controversy.

The comics in question are the Jack T. Chick CRUSADERS Christian propaganda comics, distributed mostly in Christian book stores. (This is not, by the way, the same as the more widely distributed "Spire Christian Comics" -- the Christian Archies, biographies of "born again" celebrities, etc., that you see in many regular stores.)

I'm enclosing for your information an article from LIBERTY magazine (published by a subsidiary of the Seventh Day Adventist Church and devoted to the topic of religious liberty). Briefly, it claims that two of the Chick comics have contained bizarre accusations against the Roman Catholic Church, including the alleged "confessions" of a renegade Catholic priest who claims he was ordered by the church to infiltrate Protestant churches and corrupt their members. Naturally, the Catholics are less than thrilled about this, and, in addition to possible legal action against Chick, they are trying to get the Christian bookstores to stop selling the anti-Catholic comics.

Come to think of it, more comics fans may be buying the Chick comics than I first thought. Cat Yronwode reviewed them more or less favorably in COMICS JOURNAL #50 (October, 1979) under the title of "Blackhawks For Christ," commenting that they were well produced and good entertainment for someone who could regard the ultra-fundamentalist Christian content as a kind of fictional premise like the "Marvel Universe." (Chick himself LOCed a later issue of the JOURNAL and thanked them for the publicity, as I recall.) (Oh, by the way, apparently Cat didn't base her review on the particular "Alberto" comic that is accused of being anti-Catholic; she refers to seeing the "first nine issues" and "Alberto" is No. 12 in the series.)

Anyway, I picked up a few issues as a result of the review, but didn't enjoy them as much as Cat apparently did. They were pretty weird, paranoid stuff; the Catholics weren't specifically mentioned in the books I've seen, but they do reveal that rock musicians, the TV networks, scientists who believe in evolution and the Masonic and Eastern Star lodges are all tied in with the great Satanic conspiracy. Not much more paranoid, perhaps, than Marvel's ROM with its Dire Wraiths; but then, Marvel doesn't expect its readers to take the stories literally and act on their premises. And, Ms. Yronwode notwithstanding, Chick apparently does.

At the risk of sounding like a would-be censor, which I'm not, I think comics fans might want to think twice before investing in this particular sort of propaganda as an addition to their "esoteric comics" collection. However, I wouldn't be surprised to see Chick comics become the next hot item on the speculator's market, considering what the older Catechetical Guild religious propaganda comics are listing for in Overstreet these days.

Anyway, we do have a situation where comics are coming under fire again, and as such, you might want to report on it in TCR.

Hey, I think you made a minor error in TCR #195; THE ALIENS appeared as a back-up feature in MAGNUS, ROBOT FIGHTER, not SPACE FAMILY ROBINSON. (Well, actually, I can't swear they didn't appear in SPACE FAMILY, which I don't collect, but I know they were in MAGNUS, which I do.)

Speaking of MAGNUS, I have a query about him for your "nonexistent comics" department, or maybe for Rosa's Info Center. Overstreet claims that MAGNUS #42 and 44 contain new material. Is this true? I have yet to find these supposed new issues. If true, is it known who wrote and drew the new stories?

There IS a new MAGNUS story, by the way, as a back-feature in Whitman's DOCTOR SOLAR #29, written by Roger McKenzie and drawn by Frank Bolle. Unfortunately, the art is a far cry from Manning (Bolle doesn't even quite get the costume right; Magnus is wearing long pants) and the story involves one of the weakest points of the Magnus premise, his upbringing by 1-A. (Personally, I think being brought up from babyhood on the bottom of the Antarctic Ocean with only a robot for companionship would produce neuroses that would make Spider-Man look like the picture of mental health.) However, it is nevertheless nice to see the Robot Fighter trying for a comeback.

TCR continues to be a fine zine and should be even better with the addition of the INFORMATION CENTER, which I enjoyed on the rare occasion I bought an issue of RBCC. Keep the fanzine reviews coming also; I'm trying to catch up with what's been going on in fanzines outside the COMIC READER/JOURNAL/FEATURE triad, and will be ordering several items from the column in #195.

[The Chick comics controversy has been known to us for a long time, having read the clipped articles run in Cat Yronwode's column in THE BUYER'S

(Continued on Page 18)

## A New Comic

THE COMIC READER, in its ever-ceaseless search for entertainment you can sink your teeth into (and make many more people aware of the fine work being done by a good friend) now is proud to bring you the continuing adventures of Louisville's own superhero, CAPTAIN KENTUCKY! Long-time readers of the ROCKET'S BLAST-COMICOLLECTOR (one of the FINE old names in fanzines) will recall the adventures of college student Lancelot Pertwillaby, which were chronicled by Don Rosa in regular installments. In 1979, Lance stumbled across Octa-Hexa-Glop, a substance which gives him his super-powers and is NOT available at your local Walgreen's. My suggestion to those of you who are interested in finding out exactly how this came about check out the ad for the magazine which contains the first 50 episodes of CAPTAIN KENTUCKY (page 32), as we are dropping in on the good Captain with episode 94, the beginning of a story. (Don plans to eventually publish the episodes in between.) As CK is a strip done for Louisville consumption there are occasionally references to local people and places. We'll be footnoting them in these little sidebar paragraphs whenever something isn't immediately obvious. In our first episode, the only thing you need to know is that CK appears in SCENE Magazine, which is a section of the Louisville TIMES, which is sold as an insert inside SCENE on Saturdays, which is the day on which CK appears. Got that? Okay, ready, set, read!

# TCR Presents CAPTAIN KENTUCKY by Don Rosa

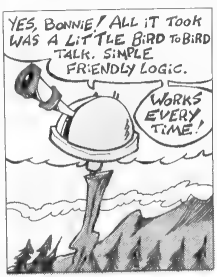
CAPTAIN KENTUCKY
IN A LAST-DITCH BID TO ACHIEVE THE FAME THAT HAS SO LONG ELUDED HIM, A DETERMINED, IF RATHER FOOLISH, CAPTAIN KENTUCKY IS AT THE HYATT REGENCY ATTEMPTING TO GOAD MUHAMMAD ALI INTO A GRUDGE MATCH!
EPISODE 95 ©1981 Don Ross
MAN, DON'T MAKE ME MAD 'CAUSE ALI IS BAD! THEY CALL ME THE GREAT, BUT THEY GONNA CALL YOU "THE LATE"!
AAAAA! BIG TALK! BIG TALK! COME ON, COME AT ME, COME AT ME, COME—
POW!
CRASH!
!?!
"PUT LITTER IN ITS PLACE!" THE SIGNS SAY; BUT IT'S ONLY "LITTER" IF IT'S THROWN IN THE STREET. WHEN ITS PUT IN A TRASH CAN IT'S NICE, NEAT "RUBBISH". ERGO: THEY'RE TELLING YOU TO THROW IT ON THE GROUND!
AH DON'T UNNERSTAN' JUST HOW IT CAN BE, BUT THIS DUDE FLOATS LIKE A BUTTERFLY EVEN BETTERN ME!
HE'S FLYING! IT'S BATMAN!
NO, IT'S SPIDER-MAN!
NO, NO, IT'S SUPERMAN II!
NO! IT'S THAT FLYING MAN THAT THERE'VE BEEN SCATTERED REPORTS OF FOR SEVERAL YEARS! HE'S FOR REAL! LOUISVILLE IS THE ONLY CITY ON EARTH WITH A REAL LIVE SUPER-HERO!!!
WHAT A STORY!
STOP THE PRESSES!
IT WORKED??? AT LONG LAST--- I'M DISCOVERED!
WHAT ABOUT THIS FIGHT, CAPTAIN KENTUCKY? WHERE AND WHEN DO YOU FIGHT ALI?
OH, WELL, I DON'T THINK THAT'S NECESSARY NOW THAT—
WHAT? HOAX! FRAUD! SCANDAL! HYATT-REGENCY-GATE!
MUHAMMAD ALI WON'T BE THE BUTT OF HIS JOKES! HELL FIGHT ME AWRIGHT, OR WE'LL KNOW HE'S A HOAX...
BUT THE MARQUIS OF QUEENSBERRY STATES WHAT IS RIGHT: NO ARTIFICIAL POWERS CAN BE USED IN A FIGHT?
UUUUH-OOOOOH...
NEXT WEEK: the FIGHT BEGINS!

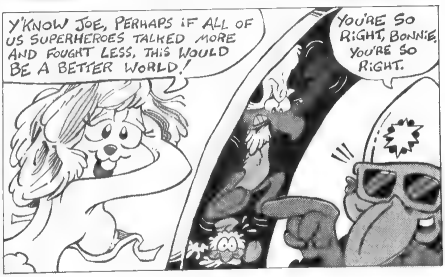
# BULLET CROW by CHUCK FIALA

★ ★ ★

FOWL OF FORTUNE

031



(Continued from Page 14)

GUIDE and seen one which appeared in the Milwaukee JOURNAL (headlined, as we feared, in such a way that indicted comics as a genre rather than Chick's alone). We also were sent a copy of the second half of the "Alberto" story by Chick himself. Since Street Enterprises is composed of two Catholics, you can well imagine how it went over; in fact, I read only three or four pages and threw the book in the pile of fanzines already read. Whatever faults I may find in the Catholic Church and its beliefs, I would never in a billion years begin to even suspect that there's a conspiracy against other religions, that flagellation is commonplace or that the Vatican has a computer "hit list" of names of all non-Catholics; these are all the ravings of a very sick paranoid mind. Why haven't I mentioned anything about this before? Simply for the very reason you brought up: by creating a furor about something like this, I'd simply be creating a bigger market for Chick to sell his sickness. I don't care how much Overstreet says the comics in question are worth -- I don't want to be any part of making them desirable to collectors.

On to things I would much rather talk about: you're correct; your good ol' "expert" on everything erred again. THE ALIENS was the back-up strip in MAGNUS; CAPTAIN VENTURE was the back-up strip in SPACE FAMILY ROBINSON. Had I thought twice about it, I'd have realized that the former was done by Manning and the latter by Spiegle, and had I thought twice about things I would have not made the mistake of believing that a reprint of ALIENS #1 existed in the first place when Don Rosa brought the subject up. But I rarely have the time to think twice...

Anyway, coincidentally, Don ran an index to the MAGNUS reprints in his column this issue, so you can see for yourself that they are NOT new material. I too didn't much care for Balle's rendition of Magnus -- though McKenzie's story on that strip (and more especially on the DOCTOR SOLAR story) was very entertaining and appealing in the manner that the Western Publishing titles have been in the '50s and '60s; very little of the Marvel or DC style is evident for a writer who's written for both. And you'll probably be delighted to know that ALIENS #2 and MAGNUS #47 will be out in 1982, although they'll probably be all reprints. MT]

MARK CHRISTOPHERSON, D-314 B, Evergreen State College, Olympia, WA 98505: After all the boring pseudo-complexity from so many comics today, the stupid attitudes of so many fan collectors, and the dead serious analytical hatchet-jobs perpetrated by Gary Groth and his pals, it's so refreshing to real TCR! You guys really know and love comic books. Most other interested parties, including probably a large handful of pros, do not.

I'm basically a "serious" reader; I am a maniacal devotee of Shakespeare, Ionesco and Jane Austen, to name but three. And when I read comics, I want to have a bit of lighthearted, even lightheaded fun. (ALL worthwhile reading is fun.) Back in the middle and late '60s, nearly all comics were fun. But now they're trying to be intense, semi-mature epics, and when I want intensity, I'll read OTHELLO. The only comics I'm currently reading on anything remotely approaching a regular basis are the Superman titles, which still have more of an unpretentious thrust than anything else on the stands; THE SUPERMAN FAMILY is my favorite comic, and I could not possibly care less what the JOURNAL writers or the Big-Bux Collectors think. I agree with Mr. Rosa: it's the "pleasure one derives from it" and NOTHING ELSE!

I loved Jim Korkis's CEL BREAK and Mike Tiefenbacher's review of the Jeff Lenberg book. (Despite its errors, it sounds like a delightful book, and I'm going to try to get it on an interlibrary loan.) It's great to know there are people out there with as much love for animation as me -- and as a Walter Lantz fan (my all-time favorite cartoon is the very strange "Born To Peck") I'm impatiently awaiting Jos Adamson's doubtless magnificent book.

I've been plagued by a phantom for years; maybe someone out there can exorcise it? About fifteen years ago I was watching an Abraham Lincoln movie on TV. When it ended, the station had some time to fill so they stuck on an odd, old-looking puppet film called STOP AND GO, THE SAFETY TWINS. It was a whimsical first-aid/safety message obviously meant for extremely young children. I was ten at the time, but it's stuck in my mind ever since. Who in the world MADE this film?!

TCR is (next to HIGH FIDELITY, DOWN BEAT, SATURDAY REVIEW, U.S. NEWS AND WORLD REPORT... and of course the SUPERMAN FAMILY) the greatest magazine in America. God bless you every one.

[Well, thanks. Those are awfully nice words, even if we don't know that we deserve them. Anyway, I can't help you on your Stop and Go problem but maybe someone else can.

But I have my own "phantom" I have yet to track down. When I was very young, about five (which would put it around 1957 or so), I saw a cartoon at night in which a horse was playing what the narrator described as "solitaire" -- when what he was actually doing was making a tower of cards by setting them up one on top of the other at right angles. For years I thought this was how you played solitaire (maybe I was younger than five; I wasn't that credulous), but I haven't seen the cartoon since then. My guess would be that it was a UPA cartoon, perhaps shown on the GERALD McBOING-BOING show, but I'm not sure. Anyone know? MT]

## Et Al

Nautilus Dreams [2831 S. Coleman, Shepherd, MI 48883] is publishing a new graphic novel by IRON MAN producers David Michelinie and Bob Layton called THE SORCERER. Shown on our back cover, the Sorcerer is secretly Seneca St. Syn, a man who is trying to get the mob outside the law, dodging the F.B.I. as he goes. The prepublication offer for the 48-page book printed on 80 pound white book stock (which includes an interview with the authors) is $2.95 until November 30, 1981. It will go up to $4.95 thereafter.

Our good friend Frank Thorne's adult comic strip, GHITA OF ALIZARR, is being published in book form in Italy by Editrice Nord of Milano, albeit in Italian. For information on how to get GHITA in 100-page graphic novel form (though unreadable, unless you read Italian), contact Writers House, 21 West 26th Street, New York City 10010: Al Zuckerman.

Troubador Press [385 Fremont Street, San Francisco, CA 94105] is tracing the history of the cat in cartoon and caricature for the past 200 years (according to the press release) in a book entitled GREAT COMIC CATS by Bill Blackbeard and Malcolm Whyte. Initial chapters cover children's books and magazines followed by such comic strip cats as Krazy Kat, Felix, Cicero's Cat, Spooky, Garfield and Fat Freddy's Cat, with Garfield's creator, Jim Davis, doing the narration. The 160 page book has 300 illustrations and retails for $14.95. (A personal note, however: no mention is made of any of the multitude of comic book cats done over the years -- which isn't too surprising, considering the apparent disdain Bill Blackbeard has for comic books in general; his press release bio refers to the comic book as the "mass-produced comic book -- a vastly inferior substitute [for the comic strip]." His opinion notwithstanding, I'd say that such comic book cats such as Tom (of TOM AND JERRY) and the "original" Jim Davis's Flop (of FLIPPITY AND FLOP) certainly deserve a place in feline history, the latter certainly far more than the present-day Davis's GARFIELD. But it's not my book, is it?)

# SUPERMAN by Siegel & Shuster

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# THE SEEKERS
## by John Burns

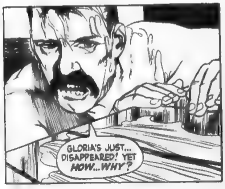
THE SEEKERS
by J. M. Burns
THAT WAS THE CHARMING MR. ENTWHISTLE... HE'LL BE HERE IN FIVE MINUTES. AND THE OTHER MEN YOU ASKED ME TO CONTACT ARE WAITING DOWNSTAIRS
SPLENDID, LINA! NOW FOR THE SHOWDOWN!
8236
WELL, WHERE ARE THEY? CUT OUT THE RUM-A-LAM ...IF YOU WANT YOUR MONEY— EARN IT!
MR. ENTWHISTLE— ALLOW ME TO PRESENT...
ULLO, GAFFER! YOUR GOLDEN BOY'S OVE AGAIN!
AND YOUR GOLDEN CUP!
AND... AND YOUR WIFE, ERNIE!

THE SEEKERS
by J. M. Burns
M-M-MA WIFE! MA WIFE! YOU DAFT-EADED NINNIES! YOU FLAMIN BLOCKHEADS! AH'LL... AH LL...
8237
YOU AD YER INSTRUCTIONS! YOU'VE BROKE YER CONTRACT BY BRINGIN' 'ER BACK! YOU'LL NOT GET A PENNY-PIECE OUT O' ME!
YOU'D BET'ER CALM DOWN, MR. E.— THAT'S NOT ALL WE'VE GOT TO SHOW YOU!
AYE CALM DOWN YOU ROTTEN OLD TYRANT... AND SEE WHAT YOUNG JACOB EE AS TO TAME YOU!
AH'LL SEE THE LOT O' YER DAMNED BEFORE AH'LL BUDGE AN INCH!

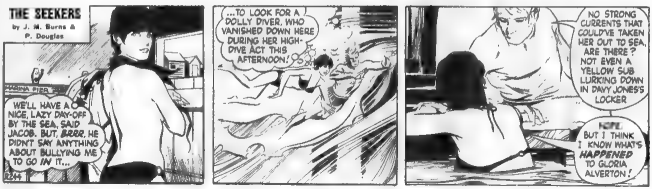
THE SEEKERS
by J. M. Burns
CLOSED-CIRCUIT TELEVISION MR. ENTWHISTLE. YOUR FEE WILL PAY FOR IT— AND I THINK YOU'LL PAY UP WHEN YOU SEE WHO IS IN OUR WAITING ROOM!
8238
BUGGINS O BARTON UNITED... MURPHY O MACC_ESTONE ROVERS... SAGER O SANDGATE CITY... ALL IN CHOCLE-BOCKS 'N THEIR 'ANDS!
TRANSFER— AND SO HE IS... UNLESS YOU CLIMB DOWN!
SHE'S RIGHT, GAFFER! EITHER YOU LET BYGONES BE BYGONES— OR I'LL NEVER KICK ANOTHER BALL FOR CASTLEGATE!

THE SEEKERS
by J. M. Burns
8239
BLACKMAIL— THAT'S WHAT IT IS! BUT AN'VE NO CHOICE...THERE'S YER BLOOD-MONEY!
AND DON'T FORGET, ERNIE DARLIN', I'M PART OF THE DEAL! YOU'RE GOIN' TO TREAT ME A BIT BETTER IN FUTURE— UNLESS YOU WANT THE FULL STORY IN THE SUNDAY PAPERS!
THE ENTWHISTLES DEPART...
ERNIE ENTWHISTLE'S TROUBLES ARE BY NO MEANS OVER...
IN MORE WAYS THAN ONE! LOOK!
THINK, OR IT P... TRANSFER... TEN PERCENT FOR ME... SAY TWENTY THOUSAND... NEW PAY DEAL... AND THE PUBLICITY...! AYE— THE GOLDEN BOY— THAT'S ME!

# THE SEEKERS
## by John Burns



# The Menomonee Falls Gazette



# PAUL TEMPLE
## by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
QUITE A SMART LITTLE WORKSHOP...
AND A SMART LITTLE GRINDING WHEEL. TAKE A CLOSE LOOK AT IT SUPT.!
THAT WHITE METAL ON THE GRINDING SURFACE... YOU GOT YOUR SAMPLE OFF THIS WHEEL, TEMPLE?
I DID SUPT.
AND I TAKE IT THIS IS LAWSON FREEMANTLE'S WORKSHOP?
IT IS MY WORKSHOP SUPT. AND THAT MAKES YOU TRESPASSERS!

PAUL TEMPLE
by FRANCIS DURBRIDGE
HOLD IT FREEMANTLE! BEFORE YOU CHARGE US WITH TRESPASS THERE'S SOMETHING YOU OUGHT TO KNOW...
IN THE COUNTY POLICE LABORATORY THERE'S A SAMPLE OF METAL—TAKEN FROM YOUR GRINDING WHEEL HERE. IT EXACTLY MATCHES THE PAPER KNIFE WHICH KILLED MISS PARSON—BYRNE...
YOUR WIFE HAS TOLD US THAT ONLY YOU USE THIS WORKSHOP FREEMANTLE!
NO... NO... IT'S ALL LIES!

PAUL TEMPLE
by FRANCIS DURBRIDGE
HE MUSTN'T GET AWAY...
LAWSON FREEMANTLE QUICKLY DIVES OUT OF THE WORKSHOP SLAMMING THE DOOR ON TEMPLE AND GARROW...
HE'S GOT AWAY IT'S LOCKED
HOLD ON...
HE'S GETTING INTO HIS CAR...
GARROW CALLING WARLOCK... GET THOSE GATES CLOSED! HOLD DRIVER OF RED SALOON...

PAUL TEMPLE
by FRANCIS DURBRIDGE
IT'S GOING
TEMPLE ATTEMPTS TO BREAK OUT OF FREEMANTLE'S WORKSHOP...
YOU GOT MY MESSAGE WARLOCK? STOP THAT CAR!
SHUTTING THE GATES DAMN THEM! BUT THEY CAN'T STOP ME!
HAS HE GONE?
YES... BETTER MAKE FOR THE GATES...

# PAUL TEMPLE
## by Durbridge & Mendoza

**PAUL TEMPLE**
by FRANCIS DURBRIDGE

**PAUL TEMPLE and the APHRODITE AFFAIR**
by FRANCIS DURBRIDGE

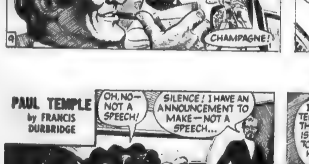
**PAUL TEMPLE**
by FRANCIS DURBRIDGE

**PAUL TEMPLE**
by FRANCIS DURBRIDGE

# PAUL TEMPLE
## by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
I'M SURE YOU'RE MR. PAUL TEMPLE! MY NAME'S ANNE PETERS—AND I'M JUST READING YOUR LATEST BOOK...
COULD YOU POSSIBLY AUTOGRAPH IT FOR ME?
DELIGHTED! IF YOU'LL PROMISE NOT TO LOAD US UP WITH TOO MUCH CHAMPAGNE!
THAT MAN—TALKING TO THE AIR HOSTESS... PAUL TEMPLE... HE COULD BE DIFFICULT. KEEP A SPECIAL EYE ON HIM WHEN THE TIME COMES, SKANOS!
O.K.—TEN MINUTES TO GO!

PAUL TEMPLE
by FRANCIS DURBRIDGE
ONE HOUR OUT OF ATHENS...
I'M BILL GORDON, SYDNEY FREE PRESS... MAN, WHAT A PARTY!
THE GREEKS HAVE A WORD FOR IT...
CHAMPAGNE!
MMM. LEVKIS!
LADIES AND GENTLEMEN—HAVE AN ANNOUNCEMENT TO MAKE... AND I'M AFRAI YOU'RE NOT GOING TO LIKE IT


PAUL TEMPLE
by FRANCIS DURBRIDGE
OH, NO—NOT A SPEECH!
SILENCE! I HAVE AN ANNOUNCEMENT TO MAKE—NOT A SPEECH...
I REGRET TO TELL YOU THAT THIS AIRCRAFT IS NOT GOING TO ATHENS. WE HAVE OTHER PLANS...
NO PANIC, PLEASE! YOU WILL LAND AT ANOTHER AIRFIELD—AND YOUR SAFETY IS NOT IN DOUBT. KEEP YOUR SEATS, PLEASE!

PAUL TEMPLE
by FRANCIS DURBRIDGE
WHAT SORT OF SILLY JOKE IS THIS, LEVKIS?
IT IS NO JOKE, MR. KAPSKOUS. WE HAVE TAKEN OVER THIS AIRCRAFT
PERISHIN' HIJACKERS. THAT'S WHAT THEY ARE. LET'S GET THEM!
SIT DOWN, YOU FOOL!
WE'RE AT 20,000 FEET. A SINGLE BULLET HOLE IN THIS PRESSURISED HULL, AND WE'D ALL GO TO GLORY!

## ST Pocket Checklist

Note: Books marked "*" are published for direct sales and subscriptions only.

- ☐ BEEP BEEP, ROAD RUNNER #99
- ☐ BUGS BUNNY #232
- ☐ CHIP 'N' DALE #74
- ☐ COMICS AND STORIES #494
- ☐ CONDORMAN #3
- ☐ DAFFY DUCK #138
- ☐ DAISY AND DONALD #52
- ☐ DONALD DUCK #235
- ☐ LOONEY TUNES #41
- ☐ TWEETY AND SYLVESTER #112
- ☐ UNCLE SCROOGE #192
- ☐ WINNIE-THE-POOH #26
- ☐ YOSEMITE SAM #75

- ☐ CREEPY #134
- ☐ EERIE #128
- ☐ FAMOUS MONSTERS OF FILMLAND #180
- ☐ THE ROOK #12
- ☐ VAMPIRELLA #102

- ☐ HEAVY METAL #55 [VS #9]
- ☐ NATIONAL LAMPOON #141 [V2 #41]

- ☐ ATTACK #33
- ☐ FIGHTING MARINES #161
- ☐ GHOST MANOR #61
- ☐ GUNFIGHTERS #71
- ☐ HAUNTED #60
- ☐ SCARY TALES #31

## November 1981

- ☐ ACTION COMICS #528
- ☐ ADVENTURE COMICS PRESENTS DIAL "H" FOR HERO #490
- ☐ ALL-STAR SQUADRON #6
- ☐ ARAK/SON OF THUNDER #6
- ☐ BATMAN #344
- ☐ THE BEST OF DC #21 [USA]
- ☐ THE BRAVE AND THE BOLD #183
- ☐ DC COMICS PRESENTS #42
- ☐ DC SPECIAL BLUE-RIBBON DIGEST #18 [Sgt. Rock and Easy Company]
- ☐ DETECTIVE COMICS #511
- ☐ THE FLASH #306
- ☐ GHOSTS #109
- ☐ G. I. COMBAT #238
- ☐ GREEN LANTERN #149
- ☐ HOUSE OF MYSTERY #301
- ☐ JONAH HEX #57
- ☐ JUSTICE LEAGUE OF AMERICA #199
- ☐ THE LEGION OF SUPER-HEROES #284
- ☐ THE NEW ADVENTURES OF SUPERBOY #26
- ☐ THE NEW TEEN TITANS #16
- ☐ THE PHANTOM ZONE #2
- ☐ SECRETS OF HAUNTED HOUSE #45
- ☐ SGT. ROCK #361
- ☐ SUPERMAN #368
- ☐ THE SUPERMAN FAMILY #215
- ☐ THE UNEXPECTED #219
- ☐ UNKNOWN SOLDIER #260
- ☐ WARLORD #54
- ☐ WEIRD WAR TALES #108
- ☐ WONDER WOMAN #288
- ☐ WORLD'S FINEST COMICS #276

- ☐ *DESTROYER DUCK #1
- ☐ THE AMAZING SPIDER-MAN #225
- ☐ THE AVENGERS #216
- ☐ BIZARRE ADVENTURES #29
- ☐ CAPTAIN AMERICA #266
- ☐ CONAN THE BARBARIAN #131
- ☐ CRAZY MAGAZINE #82
- ☐ DAREDEVIL #179
- ☐ DAZZLER #12
- ☐ THE DEFENDERS #104
- ☐ DENNIS THE MENACE #4
- ☐ DOCTOR STRANGE #51
- ☐ FANTASTIC FOUR #239
- ☐ GHOST RIDER #65
- ☐ THE INCREDIBLE HULK #268
- ☐ IRON MAN #155
- ☐ *KA-ZAR THE SAVAGE #11
- ☐ MARVEL TALES #136
- ☐ MARVEL TEAM-UP #114
- ☐ MARVEL TWO-IN-ONE #84
- ☐ MASTER OF KUNG FU #109
- ☐ *MICRONAUTS #38
- ☐ *MOON KNIGHT #16
- ☐ PETER PARKER THE SPECTACULAR SPIDER-MAN #63
- ☐ POWER MAN AND IRON FIST #78
- ☐ ROM #27
- ☐ THE SAVAGE SHE-HULK #25
- ☐ THE SAVAGE SWORD OF CONAN #72
- ☐ SPIDER-WOMAN #42
- ☐ STAR TREK #18
- ☐ STAR WARS #56
- ☐ THOR #316
- ☐ THE UNCANNY X-MEN #154
- ☐ WHAT IF? #31 [Wolverine/Hulk]

- ☐ *CAPTAIN VICTORY #3

## Warren Coming Comics

THE ROOK No. 12, December. In this issue: The Rook in "The Goblin" by Bill DuBay and Lee Elias. Also: "The Bat" by DuBay and Nestor Redondo; "The Protectors" by DuBay and Rudy Nebres; Dagger in "Marshmallows Don't Weep" by Don McGregor and Bill Draut; and "Eagle" by John Severin (originally slated for SOJOURN magazine). Bob Larkin did the cover. [11/1]

EERIE No. 128, January. [11/8]

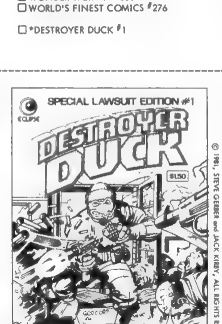
CREEPY No. 134, January. [11/15]

VAMPIRELLA No. 102, January. [11/15]

FAMOUS MONSTERS OF FILMLAND No. 180, January. [11/22]

## Et Al

ECLIPSE No. 4, January. "Coyote" leads off in a story by Steve Englehart and Marshall Rogers, investigating spies in Las Vegas; Ms. Tree continues to search for her hubby's killer in "A Tree Falls" by Max Allan Collins and Terry Beatty; "A Star Is Born -- And Falls" by Trina Robbins continues the




DOPE adaptation; sea creatures who eat everything in sight are featured in "Kontiki" by Hunt Emerson, first of a three-parter; Alex Simmons and James Sherman adapt the former's syndicated radio series about a psychic investigating team; "Dirty Pool" follows by Larry Rippee; Rick Geary does a British mystery called "A Victorian Murder"; and "A Fistful of Grave Dirt" by Don McGregor and Billy Graham tells the story of two high-school boys who make a visit to a cemetary at midnight. Michael Kaluta did the cover. [11/3]

DESTROYER DUCK No. 1, 1982. "Destroyer Duck" is by Steve Gerber and Jack Kirby, with inks by Alfredo Alcala. Plus other features in a full-color 32 page comic. Kirby and Neal Adams did the cover. [11/24]

## Obituary

Jim Raymond, artist on BLONDIE for more than 40 years, died October 14 in Boynton Beach, Florida. He was 64.

Raymond, brother of Alex Raymond (creator and artist of Flash Gordon, Jungle Jim, Secret Agent X-9 and Rip Kirby), was Chic Young's uncredited assistant until Young's death in 1973. After that, he and Young's son Dean, who continues to write the strip, received credit. Jim Raymond left the strip six months ago due to failing health, and was replaced by his assistant of 17 years, Mike Gersher, who will continue as artist on the strip.

Born James Crossley Raymond on February 25, 1917 in Riverside, California, he was one of seven children. BLONDIE was once said to be the most widely-read comic strip in the world (surpassed today by PEANUTS), and currently appears in 1800 daily and Sunday newspapers, with an estimated daily readership of 150 million.

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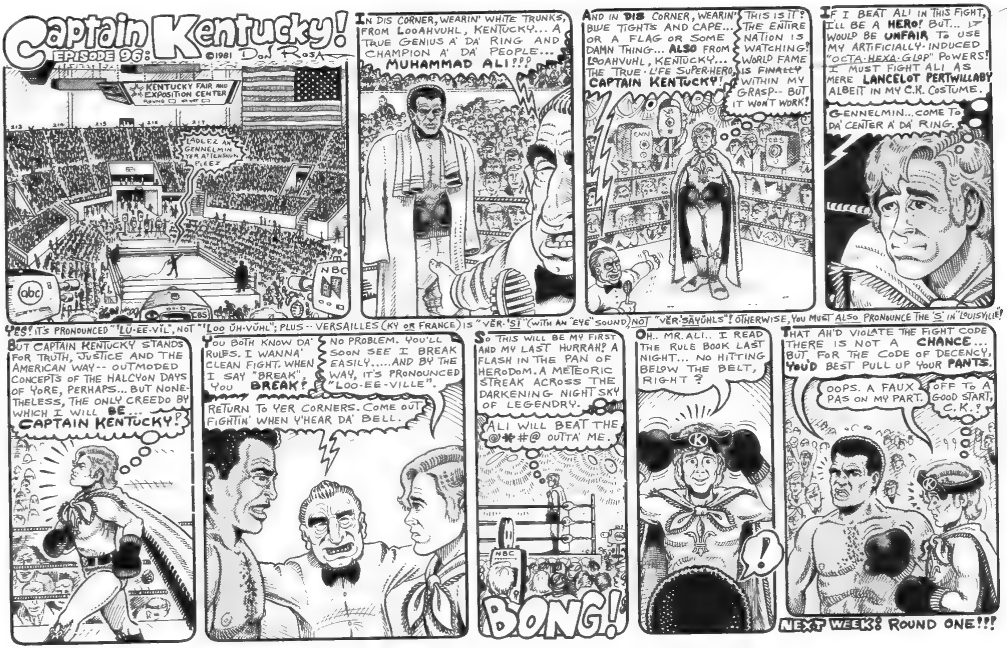

Captain Kentucky!
EPISODE 96:
©1981 Don Rosa
KENTUCKY FAIR AND EXPOSITION CENTER
LADIES AN' GENNELMIN, YER ATTENTION PLEASE
abc
CBS
NBC
In dis corner, wearin' white trunks, from Looahvuhl, Kentucky... a true genius a' da ring and champion a' da people... Muhammad Ali!?!?
And in dis corner, wearin' blue tights and cape... or a flag or some damn thing... also from Looahvuhl, Kentucky... the true-life superhero... Captain Kentucky!
This is it? The entire nation is watching? World fame is finally within my grasp... but it won't work!
If I beat Ali in this fight, I'll be a hero! But... it would be unfair to use my artificially-induced "octa-hexa-glop" powers! I must fight Ali as mere Lancelot Perthwillaby albeit in my C.K. costume.
Gennelmin... come to da' center a' da ring.
Yes! It's pronounced "Lu-ee-vil", not "Loo uh-vuhl"; plus... Versailles (Ky or France) is "ver-'s' (with an 'eye' sound) not "ver-sayohls"! Otherwise, you must also pronounce the 'S' in 'Louisville'!
But Captain Kentucky stands for truth, justice and the American way -- outmoded concepts of the halcyon days of yore, perhaps... but nonetheless, the only creedo by which I will be... Captain Kentucky!
You both know da' rules. I wanna' clean fight. When I say 'break' you break!
No problem. You'll soon see I break easily.... And by the way, it's pronounced "Loo-ee-ville!"
Return to yer corners. Come out fightin' when y'hear da' bell.
So this will be my first and my last hurrah? A flash in the pan of heroism. A meteoric streak across the darkening night sky of legendry.
Ali will beat the @*#@ outta' me.
NBC
BONG!
Oh... Mr. Ali... I read the rule book last night... No hitting below the belt, right?
!
That ain't violate the fight code there is not a chance... but, for the code of decency, you'd best pull up your pants.
Oops. A faux pas on my part. Good start, C.K.!
Next week: Round One!!!

CAPT. KENTUCKY VERSUS MUHAMMAD ALI
©1981 Don Rosa
EPISODE 97:
CK HAS GOTTEN HIS LONG SOUGHT CHANCE AT WORLD FAME; BUT OUR CHAMPION OF TRUTH AND JUSTICE HAS REASONED THAT TO FIGHT ALI WITH HIS SUPER POWERS WOULD BE UNFAIR! AS A RESULT.....
I'M GOING TO BE CREAMED! I'M NOT EVEN IN GOOD NORMAL PHYSICAL CONDITION, MUCH LESS A HEAVYWEIGHT BOXER! IF ALI LANDS A SINGLE PUNCH HE'LL PUT ME INTO A COMA!
THE GREATNESS OF ALI MIGHT BE MORE THAN YOU CAN FACE, BUT STAND STILL, SUCKER, THIS AIN'T NO RACE!
SWISH
LISTEN, MR. ALI, CAN'T WE CALL THIS OFF? VIOLENCE IS...UH... AGAINST MY RELIGION. I MIGHT EVEN...ER... CHANGE MY NAME TO MUHAMMAD KENTUCKY!?
MAN, YOU GOT ME MAD WHICH FO' YOU IS BAD AN' YOU GONNA BE SAD! YOU MAKE ME A FOOL IN A BIG BROADCAST DUEL AND THAT'S VERY UN COOL!
PERSONALIZED LICENSE PLATES: WHY DO PEOPLE PUT MEANINGLESS (TO ANYONE ELSE) THINGS ON 'EM LIKE THEIR NAME OR INITIALS? THEY SHOULD SHOW THOUGHTS OR IDEAS LIKE "IN DEBT", "LAVIL", "NO NUKE", OR MINE: "COMICS"!
SO, BY ABOUT THE 10th ROUND OF SUCH NONSENSE:
THIS IS AWFUL! IF I DON'T FIGURE SOMETHING OUT, I'LL BE A NATIONAL DISGRACE RATHER THAN A HERO? I GOTTA—!!
BOO! THROW DA BUM OUT! YOU CALL DAT A FIGHT! BOOO! HISSS!
I BEEN PUZZLIN' WHUT TH' USE A' THIS CAPE MIGHTA' BEEN... GET READY, MAH MAN, FO' A DEATH-BLOW TO YO' CHIN!
GUCK!
STOMP!
I CAN'T HELP MYSELF! IN THE INTERESTS OF SELF-PRESERVATION, I'VE GOT TO TAKE SOME "OCTA-HEXA-GLOP"!
GLOP
BLAM!
BAM BLAM BLAM
(echo)
WOW! HE WAS TOYING WITH ALI!
WHAT A JAW! HE'S A ROCK!
HOORAY FOR CAPTAIN KENTUCKY!!
NEXT WEEK: CK'S GLORY IS SHORT-LIVED WHEN ALI BECOMES SUPER-ALI!

## Information Center

No long-winded opening to this, the second installment of the new I.C. Mail has been steadily coming in from readers with questions concerning the many facets of the world of comic art. The response is easily sufficient to provide material for I.C. but I still wish it were greater, if only to give me a wider range of queries from which to choose. After all, this column, like a letters column, is only as good as the readers' participation makes it... and I'm more than happy to point that out in a pathetically obvious attempt to shift the blame. However, it is true that when I was doing this column for years for the ROCKETS BLAST-COMICOLLECTOR, the RBCC's 2000 plus readers seemed to have more questions and/or opinions than you folks do, even though you outnumber them 5 to 1 or thereabouts... This, in turn, being a pathetically obvious attempt to goad you into response. Actually, in time I.C. participation will build I'm sure... my reputation in the publishing world will swell rapidly, I.C. will be picked up by King Features Syndicate, I will pluck Pulitzer Prizes like ripe grapes, sell the movie rights, retire luxuriously to the south of France by age 35, become bored and disillusioned with world power, and ultimately take my own life. Thanks loads.

But HERE'S something that ought to irk a response out of somebody! Our "Comic Book Hall of Fame"!!! You know, where readers nominate their three all-time favorite individual comic book issues. Now HOW can you let these people mention THESE issues without you getting YOUR 2¢ in?! F'instance, John Wilcox nominates the AVENGERS KING-SIZE SPECIAL #1 (1967), MYSTERY IN SPACE #74 (the Star Rovers story), and AMAZING ADVENTURES #5 (1971... with Black Widow). Steve Beery names MISTER MIRACLE #9 ("Himon"), BRAVE AND THE BOLD #79 ("Track of the Hook"), FANTASTIC FOUR #51 ("This Man...This Monster"). And Mike Pechacek chooses HOWARD THE DUCK Magazine #6, DAREDEVIL #173, and MADAME XANADU #1. Sol. Are the rest of you going to take this sitting down!?

JAKE OSTER -- Ridgefield Park, New Jersey. WHAT WERE THE WORDS TO THE "WONDER WOMAN" THEME SONG(S)???

Aha! A chance to dig into my TV theme collection for I.C.! One of the best projects I ever decided to undertake is my TV theme recording collection! I quit recording new themes about two or three years ago due to my near TOTAL disinterest in current TV series...but I still have good recordings of just under 800 DIFFERENT TV THEMES... a series of tapes which, played continuously, would run twelve hours! Someday I should try to make copies for fandom if I ever could figure out HOW... or who would be interested ... or how many different production companies would SUE me.

Anyway... the WONDER WOMAN show... second only to the SUPERMAN movies as a first-rate comic character adaptation, and an excellent theme as well! It goes:

(Chorus)
(Wonder Woman! Wonder Woman!)
All the world is waiting for you,
And the powers you possess.
In your satin tights, fighting for our rights,
And the old red, white and blue!
(Wonder Woman! Wonder Woman!)
Now the world is ready for you,
And the wonders you can do!
Make a hawk a dove, stop a war with love,
Make a liar tell the truth!
(Wonder Woman! Get us out from under, Wonder Woman!)
All our hopes are pinned upon you,
And the magic that you do.
Stop a bullet cold, make the Axis fold,
Change their minds and change the world!
(Wonder Woman! You're a wonder, Wonder Woman!)

And then the second theme for THE NEW ADVENTURES OF WONDER WOMAN, not as good a show as the WWII era episodes, but a slightly snappier theme (even though version one was good also):

(Wonder Woman! Wonder Woman!)
All the world is waiting for you,
And the wonders you do!
In your satin tights, fighting for our rights,
And the old red, white and blue!
(Wonder Woman! Wonder Woman!)
All of us are counting on you,
And the powers you possess!
Putting all your might, on the side of right,
And our courage to the test!
(Wonder Woman! Get us our from under, Wonder Woman!)
Here to fight the force of evil,
And your chance won't be denied!
Woman of the hour, with your super-power,
We're so proud you're on our side!
(Wonder Woman! Wonder Woman! You're a wonder, Wonder Woman!)
Doo-dah.

IN WHICH ISSUES OF 'TOMAHAWK' DID THE RANGERS FIRST APPEAR??? WHEN DID MONSTERS AND ALIENS BECOME PREVALENT IN THE SERIES???

As well as intelligent gorillas? Well, first of all, the Rangers ("the G.I.s of 1775") appeared when DC editor Murray Boltinoff took editorship of TOMAHAWK (or ONE issue later) in #83 (November, 1962). As for silliness, Tomahawk had been a pretty straight adventure-in-pre-revolutionary-America series since its inception in STAR SPANGLED COMICS #69 (June, 1947); then in #46 (February '57) of TOMAHAWK, Tom met his first giant injun, followed shortly thereafter by teeny-tiny injuns (#54) and then by jumbo eagles (#55). Tom knew SOMETHING was definitely in the air when he met the "Frontier Dinosaur" in a glacier in #58, the "Frontier Chimp" in #61, the invisible injuns in #62... followed in rapid succession by flying saucers in #63, more giant Indians in #64, more dinosaurs in #67, STILL more giants in #68... and in #70 the dam burst! Tomahawk probably longed for an occassional old-fashioned Indian massacre in between the alien monsters and giant gorillas that suddenly swarmed over the thirteen colonies! (By the way and not so coincidentally, this same alien invasion was occuring in Jack Schiff's other books, BATMAN and BLACKHAWK, so Tom wasn't picked out for selective punishment.

WHICH ISSUES OF 'MAGNUS, ROBOT FIGHTER' WERE REPRINTED in #29-46???

I hope there ARE still a few sane people among us that realize that cheap reprints of high-priced old issues (be they MAGNUS or UNCLE SCROOGE or wotever) are 100% as good as the originals. MAGNUS #1-21 were all new Russ Manning art issues, and a FINE series it was. #22 reprinted #1, #23-28 were by Dan Spiegle or Mike Royer, and then the reprints were as follows:

| | |
|---|---|
| #22 = 1 | #38 = 12 |
| #29 = 7 (new cover) | #39 = 16 |
| #30 = 15 (new cover) | #40 = 17 |
| #31 = 14 (new cover) | #41 = 18 |
| #32 = 2 | #42 = 19 |
| #33 = 21 | #43 = 20 |
| #34 = 13 | #44 = 23 |
| #35 = 6 | #45 = 24 |
| #36 = 8 | #46 = 25 |
| #37 = 11 | |

This leaves only Manning's #3-5, 9 and 10 unreprinted (for some reason).

WHAT WERE THE THEMES OF THE 'SUPERMAN ANNUAL' #1-8???

#1 - "The Greatest Super-Stories Ever Published"
#2 - "Super-Villains"
#3 - "The Strange Lives of Superman"
#4 - "Adventures in Time, Space and Other Worlds"
#5 - "The Superman Family on Krypton"
#6 - "Super-Heroes"
#7 - "Superman's Silver Anniversary"
#8 - "Untold Stories and Secret Origins"

WHERE HAS STEVE DITKO'S 'MR. A' STRIP APPEARED???

MR. A, Steve Ditko's comic-strip crime-fighter who has for years appeared in fanzines, is actually reporter Rex Grane, who, as the mysterious white-business-suit-clad Mr. A, fought a battle against the forces of evil that left no room for shades of grey. I really enjoyed Mr. A because, though I'm a pendulum which swings from left-wing to right-wing depending on the issue, I definitely believe in Mr. A's basic philosophy. Mr. A, you see, is actually a very didactic, dramatic expression of Ditko's moral/political views on the world at large... a philosophy similar to that expressed by one of my favorites, AYN RAND... that of "rugged individualism," the rights and integrity of the individual above all! Mr. A appeared in issues of WITZEND, THE COMIC CRUSADER, THE COLLECTOR, GUTS, and GRAPHIC ILLUSIONS and then Ditko's comic-strip philosophy-lessons appeared in MR. A #1 and 2, WHA...!? and AVENGING WORLD (for publications otherwise known as DITKO #1-4). These are all "amateur" low-circulation publications you may have difficulty finding these days. BUT TRY! [Note: Street Enterprises has about 40 copies of WHA...?! left and they can be had by sending us $1.25 per copy. MT]

WITH WHICH ISSUES OF THE DC WAR COMICS DID JOE KUBERT BEGIN HIS EDITORIAL STINT???

OUR ARMY AT WAR #194, STAR SPANGLED WAR STORIES #138, OUR FIGHTING FORCES #114, G.I. COMBAT #130 and WEIRD WAR TALES #1.

WHERE DID THE FOLLOWING APPEAR: THE TANK KILLER; THE G.I. ROBOT; THE U.S.S. STEVENS; THE MEDAL OF HONOR; THE DAY AFTER DOOMSDAY???

The Tank Killer appeared in ALL-AMERICAN MEN OF WAR #69,71, 72 and 76 and G.I. COMBAT #67 and 147 (a reprint). The G.I. Robot appeared originally in STAR SPANGLED WAR #101-103 as a robot called Joe and his G.I. buddy named Mac, then reappeared in #125 as a robot named Mac with a G.I. buddy called Reed. The U.S.S. Stevens has a far more extensive ship's log. Sam Glanzman stories were adapted from his diary kept during his tour of duty during WWII, and appeared in all four long-running DC war titles: G.I. COMBAT #145, 150-153; OUR FIGHTING FORCES #125-128, 132, 134, 136, 138-141, 143, 148; OUR ARMY AT WAR #218, 220, 222, 223, 225, 227, 231, 232, 235, 238, 240, 241, 244, 247, 248, 256-259, 261, 262, 265-267, 275, 281, 282, 293, 298, SGT. ROCK #304, 308; and STAR SPANGLED WAR STORIES #153, 167, 171, 172, and 174. Norman Maurer's true MEDAL OF HONOR series appeared in G.I. COMBAT #151, 153; OUR FIGHTING FORCES #135; OUR ARMY WAT WAR #233, 237, 239, 240, 280, 284, 288, 290, 291, 295; and STAR SPANGLED WAR STORIES #160 and 165. And (phew!) the Day After Doomsday was lived over and over in WEIRD WAR TALES #22, 23, 30, 32, 35, 36, 40, 42-44, and featured a continuing protagonist called Barry of Bleeker Street in #46-49, 53, 64, 68 and 69.

WHERE DID THE MAD MOD WITCH APPEAR IN 'THE UNEXPECTED'? JUDGE GALLOWS???

Both were narrators with minor participation in the stories they told. The Mad Mod Witch (remember "Mods"?) appeared in #108-112, 114-116, 140 and 162, while the Judge appeared in #113, 118, 121, 125, 133 and just reappeared in #212.

Jake has further questions which I can answer only partially or not at all. Perhaps you readers can help.

WHICH ISSUE OF 'BATMAN' ADAPTED THE 'SUPERMAN' TV EPISODE "TOPSY TURVY"???

All I know is that the SUPERMAN episode involves an upside-down bank robbery and Professor Perrywinkle.

WHICH ISSUES OF 'BOB HOPE' FEATURED SUPER-HIP???

Don't have them all, but he first shows up in #95 and reappears in #96-109 except for #108.

WHICH "PRO" SUPER-HEROES HAVE APPEARED IN WHICH FANZINES? LIKE IBIS, THE BLACK TERROR, PHANTOM LADY? WHO OWNS COPYRIGHTS???

Dunno any except that Bill Black has used Phantom Lady, Stuntman and the original Ghost Rider in some of the Paragon fanzines. As for copyrights -- I'd say anything under 28 years old is still owned by the originators, anything older may still be if the owners renewed the copyright when it expires. Some of them may be in the public domain.

WHICH DC HEROES HAS SUPER-BOY MET???

I haven't kept a list, but I can recall (other than all the thousands of Legion of Super-Heroes heroes) Batman, Robin, Supergirl, Aquaman, Green Arrow, Jimmy Olsen, Lois Lane, and the descendents of Barry and Iris Allen (which means, of course, that Iris ISN'T dead).

WHICH COMICS HAVE FEATURED CHECKLISTS OF FEATURES IN PRECEDING ISSUES? (LIKE 'WEIRD WAR TALES' #100, 'TEEN TITANS' #45-46, 'JUSTICE LEAGUE' #39, 'BRAVE & BOLD' #150, 'GREEN LANTERN' #100, etc., etc.

Uhh, FLASH ANNUAL #1 is the only other one I can come up with.

WHERE DID THE STORIES IN 'BLACK CAT' #63-65 ORIGINALLY APPEAR???

In previous, older issues of BLACK CAT. (Sorry about that.) Anyone know?

STEVE BEERY -- San Francisco, California. DO YOU KNOW WHICH SERIES OF 'MIGHTY MOUSE' FEATURE THE CLOSEST APPROXIMATIONS OF THE OIL-CAN HARRY-PEARL PUREHEART OPERETTAS WE ALL REMEMBER FROM TV'S 'MIGHTY MOUSE PLAYHOUSE!???

My collections of MIGHTY MOUSE and the simultaneously-published ADVENTURES OF MIGHTY MOUSE are pretty good through the early issues but then very sparse on into the mid-'50s. We recall "The Perils of Pearl Pureheart" theatrical cartoons (which eventually showed up on TV in the late '50s) whose plotlines all seemed to begin in mid-action as though we'd missed some exciting previous episodes. These pseudo-serial tales were adapted in the comic books by St. John at least in MIGHTY MOUSE #8 (December 1948) through #15. As with the cartoons, the comic stories each began with "Episode #3" or such, as though there had been earlier episodes in a previous issue. In fact, some editor got giddy in MM #14, and numbered the episode "6,243 3/4." I see these same stories begin to go into reprints by issue #54 (August '54)... but I don't see "Perils of Pearl Pureheart" anywhere in ADVENTURES OF MIGHTY MOUSE.

MICHAEL W! PECHACEK -- Nashville, Tennessee. CAN YOU DO AN INDEX OF MARSHALL ROGERS COMICS??? MIKE GOLDEN COMICS???

Ah! This brings up the subject of indexes! Well, not the subject of whether it's correct to say "indexes" or "indices"... I never have figured THAT out! But as for artist-writer indexices (?)... these are the MOST difficult of ALL questions for me to answer. Each time one is requested, I naturally can't sit down and search page by page through my entire collection of umpty-um thousand comics to compose an index of a particular artist. Nor can I always be sure that the questioner will want data on one of the relatively few artists I DO have indexes on hand for. I would request that if any reader is keeping an index for some favorite artist or writer to PLEASE either send the index along to me or simply notify me that he HAS such an index, so that I'll know just what sources I have on tap. F'rinstance, for Rogers and Golden, I just happened to know that Mark Steiner was working on just these artists and he was willing to share the lists with us! Mark tells me we can consider these indexes to be, on the scale of completeness, "purt neer."

c = cover only i = spot illo only
MARSHALL ROGERS
DC
BATMAN FAMILY #11-13
DC SPECIAL SERIES #15
DETECTIVE COMICS #466-468, 471-479, 481
HOUSE OF MYSTERY #254, 274
MADAME XANADU #1
MISTER MIRACLE #19-22, 23c
SUPERMAN FAMILY #182, 194
THE UNEXPECTED #191
WEIRD WAR TALES #51, 52
WORLD'S FINEST COMICS #259
Marvel
THE DEFENDERS #98c
DR. STRANGE #48-50
STAR WARS #441
Magazines
BIZARRE ADVENTURES #25
DEADLY HANDS OF KUNG FU #26i, 31i, 32, 33
DOC SAVAGE #5i
ECLIPSE MAGAZINE #1-3
PLANET OF THE APES #25i
RAMPAGING HULK #21, 6i
HEAVY METAL May/1979

MIKE GOLDEN
DC
BATMAN #295, 303
BATMAN FAMILY #15-20
DC SPECIAL SERIES #15
DETECTIVE COMICS #482
HOUSE OF MYSTERY #257, 259, 266i
HOUSE OF SECRETS #148i, 149i, 151
MISTER MIRACLE #23-25
SECRETS OF HAUNTED HOUSE #10
Marvel
AVENGERS ANNUAL #10
BATTLESTAR GALACTICA #18c
DEFENDERS #53, 54, 94c, 96c
DR. STRANGE #42c, 43c, 44c, 46
THE INCREDIBLE HULK #248c, 251c
MARVEL CLASSICS COMICS #28
MICRONAUTS #1-12, (13-24)c
ROM #(7-12)c, 19c
THE SAVAGE SHE-HULK #(8-11)c
STAR WARS #38, 43i
WHAT IF? #29c
Magazines
BIZARRE ADVENTURES #25, 28
HOWARD THE DUCK #5, 6

KEVIN KRIEG -- Colorado Springs, Colorado. I WONDER JUST WHO OWNS THE PHANTOM LADY. SHE APPEARED AS A FOX CHARACTER, DC SAYS SHE WAS QUALITY, AND BILL BLACK'S PARAGON PUBLICATIONS CLAIMS COPYRIGHT. WHAT IS HER PUBLISHING HISTORY ANYWAY???

I really can't say just WHO owns the rights to the character... or just HOW Fox Features had the rights to this Quality Comics character for a brief time in the late '40s. But here is the publishing history of the Phantom Lady (prior to her recent guest-spots as a DC Freedom Fighter):
THE PHANTOM LADY - Quality
POLICE COMICS #1-23 (August, 1941 to October, 1943)
FEATURE COMICS #69-71 (July-September, 1943) guest in SPIDER-WIDOW AND THE RAVEN strip.
Fox
PHANTOM LADY #13-23 (August, 1947-April 1949)
ALL-TOP COMICS #8-17 (November 1947-May 1949)
JUNGLE THRILLS #16 (February 1952) reprint of ALL-TOP #15
Ajax
PHANTOM LADY #5, 2-4 (December 1954-June 1955)
WONDER BOY #17, 18 (May, July 1955)
TERRIFIC #17, 18 (May, July 1955)?
(My set of TERRIFIC stops at #14 and I've NEVER seen a #15-18... DO these exist?)
I.W./Super
GREAT ACTION #8 (reprint of PHANTOM LADY #15), #9 (reprint of PHANTOM LADY #23)
DARING ADVENTURES #12 (reprint of PHANTOM LADY #14

And if you plan to try to BUY any of the Fox/Ajax issues, be prepared to pay a price proportionately high to the comic's level of tackiness, these being a "collectors' item" product of comic fandom's/the PRICE GUIDE's sexual-pervert subculture.

WHO DID THE FIRST FEW ISSUES OF GOLD KEY'S 'MAN FROM U.N.C.L.E.'??? I RECOGNIZE MIKE SEKOWSKY LATER.

Yes, one of my least favorites, Mr. Sekowsky, began drawing U.N.C.L.E. with issue #6. But #1-5 are a combined effort from pencillers Dan Heck and Mike Roy, and inker Mike Peppe, who continued to ink when Sekowsky took over.

DOES ANYONE KNOW WHAT BECAME OF AL WISEMAN WHO TEAMED WITH FRED TOOLE ON THOSE GREAT 'DENNIS THE MENACE' TRAVEL SPECIALS???

Now &3, Al Wiseman may still be assisting Hank Ketcham on the DENNIS THE MENACE syndicated strip. Anybody know for sure?

NOBODY ELSE PROBABLY CARES, BUT I'D LIKE TO KNOW WHO THE ARTIST IS ON THE REPRINTS CURRENTLY RUNNING IN 'SAD SACK'???

Seems to me that somebody recounted this guy's troubles when Harvey layed him off a few years ago, but I can't find it in the fanzines I have on hand. Anyone remember? Harvey humor comics is one of the few areas my collection seems to have completely missed out on!

RONN SUTTON -- Toronto, Ontario. I'VE BEEN RECENTLY REDISCOVERING THE THREE STOOGES, AND READING 'MOE HOWARD AND THE THREE STOOGES' (BY MOE HOWARD). IN THE BOOK HE MENTIONS THAT HIS DAUGHTER MARRIED COMIC BOOK ARTIST NORMAN MAURER (WHO DIRECTED AT LEAST TWO OF THEIR FEATURE FILMS). I RECOGNIZE MAURER'S NAME BUT I CAN'T PLACE IT. DO YOU KNOW WHAT COMICS HE DREW???

Well, I'm happy to get the opportunity to bring my MOVIE knowledge (?) into play in I.C.! Also, I think I should mention that often in answering questions concerning all the characters/features a certain craftsman has worked on in comics, I will consult (as I did in this case) one of Jerry Bails' reference volumns! In fact, if Dr. Jerry is reading this and would like to let me know which such volumes are still available, I'll let you know how you can be the first on your block to own them.

Norman Maurer worked in comics as early as 1941 (as assistant to Charles Biro); at Lev Gleason (1942-1955) he drew DAREDEVIL, CRIME-BUSTER,

YOUNG ROBIN HOOD, LI'L WISE GUYS, SNIFFER AND IRON JAW, BOMBSHELL, ROCKY, etc. His best years were as writer, artist and co-editor (with Joe Kubert) of the St. John comic line in 1953-1955 where he wrote and drew THE WIZARD OF UGH, MIGHTY MOUSE and, yes, THE THREE STOOGES!

He drew Dell's BEN BOWIE (1955-1957), and at Marvel (1955-57) and DC (1971-1973) Maurer contributed to many titles, including the aforementioned MEDAL OF HONOR series for the DC war titles. He worked on a few of the Dell/Gold Key THREE STOOGES comic books, and in 1972 he created, wrote and drew THE LITTLE STOOGES comic (the Three Stooges' children!).

In the motion picture department, I'm afraid Norman's efforts were directed toward Grade C pictures (I hate to say it, Stooges fans, but I think those '60s Stooges features are pretty stinky). His credits as writer, producer or director are on THE ANGRY RED PLANET (1959), THE THREE STOOGES MEET HERCULES (1961), THE THREE STOOGES IN ORBIT (1962), AROUND THE WORLD IN A DAZE (THREE STOOGES...1964), THE OUTLAWS IS COMING (THREE STOOGES...1965), WHO'S MINDING THE MINT? (1965...well THAT one was pretty good), THE MAD ROOM (1968), and THE THREE STOOGES SCRAPBOOK (clips from the old Stooges shorts). Maurer did lots of other projects for his three "father-in-laws" in the realm of TV pilots (unsold), cartoon series, etc.

HAVE YOU EVER SEEN A PHOTOGRAPH OF UNDERGROUNDER S. CLAY WILSON? I THINK HIS WORK IS HILARIOUS IN ITS OBNOXIOUS NERVE AND TOTALLY UNBRIDLED OFFENSIVENESS!

I'm told that, as you seem to suspect, Wilson looks JUST as you expect him to. My information comes from Jim Engel and Chuck Fiala who tell me that once while they were doing a live closed-circuit TV broadcast to a San Diego comic convention on a hotel TV system, S. Clay Wilson burst in before the camera and...er...MOONED the audience. This MAY very possibly fall in the area of "obnoxious nerve" and-slash-or "totally unbridled offensiveness," but I could be wrong.

FRANK PETRICK -- Endicott, New York. WHAT ISSUES OF 'THE MENOMONEE FALLS GAZETTE' DID THE 'SUPERMAN' STRIP APPEAR IN BEFORE IT WAS INCORPORATED WITH 'TCR'?

Way back in 1972, the strip began in #10, midway into the second year of the strip's run (around May '40). It appeared in every issue thereafter, concluding in MFG's last, #232 (which is misnumbered #234 on the front cover).

JOHN A. WILCOX -- Westport, Connecticut. WHAT WAS THE LAST APPEARANCE OF IRON MAN'S FOE, THE MANDARIN???

IRON MAN #98-100, unless he appeared more recently.

WHAT YEAR (IF POSSIBLE, WHICH MONTH) DID DC AND MARVEL SWITCH FROM DOING ORIGINALS TWICE-UP TO ONE-AND-A-HALF UP???

The changeover to smaller original art sizes was made so that more pages could be photographed at one time as a money saving mové by both companies around the same time. It's too difficult to tell at Marvel, but at DC it's simple, since they changed the proportions of the pages and eliminated the DC symbols and title logos which used to appear on every page. It's not possible to pin it down to a specific month, though. LOIS LANE changed over with the November '65 issue, JLA with December and BATMAN with January '66. This was just before the institution of the well-loved "Go-Go Checks," added to all the DCs, so it should be simple to pinpoint it in each different title.

BRIAN HAYES -- Chicago, Illinois. WHAT WAS THE LAST COMICS STORY THAT BERNIE KRIGSTEIN DREW??? AND WHAT'S HE CURRENTLY DOING??? IS A KRIGSTEIN INDEX POSSIBLE IN TCR???

As near as I can tell, the very last comic book to feature new art by Krigstein was Dell's 87TH PRECINCT FOUR COLOR #1309 (April-June '62). I can't say what he's up to these days but I do know he's 62 years old, so he could still be active in some area.

As for an index...I'll put one together based, in part, on data in the COLLECTOR'S GUIDE TO THE ARTISTS, published some years ago by Jeff Merrihue. Note: This is surely NOT quite complete.

ACES HIGH #1-5
ADVENTURES INTO TERROR #9, 10, 12
ADVENTURES INTO WEIRD WORLDS #10
AIRBOY V5#12, V6#4
ALL-AMERICAN MEN OF WAR #128, 2, 3, 5
ALL-SPORT COMICS #2
ALL-TRUE CRIME #42, 49
AMAZING ADVENTURES [Ziff Davis] #6
AMAZING DETECTIVE CASES #12
ASTONISHING #13, 14, 16, 19, 45, 47
BATTLE #21, 23
BATTLE ACTION #8
BATTLEGROUND #9
BIBLE TALES FOR YOUNG FOLK #2
BILL STERN SPORTS V2#2
CAUGHT #5
CRIME DETECTIVE COMICS V1#5, V2#1, 4, 6, 7
CRIME EXPOSED #12, 13
CRIME ILLUSTRATED #1
CRIME MUST PAY THE PENALTY #20
CRIME SUSPENSTORIES #22, 24, 25, 27
DARING ADVENTURES #6
DEAD-EYE WESTERN COMICS V1#1, V2#3, 4
DICK QUICK, ACE REPORTER #10
EXPLORER JOE #2
FAMOUS STARS #5
FLASH #94
FOUR COLOR #1309 [87th Precinct]
FOUR-STAR BATTLE TALES #5
FROGMAN COMICS #5
GIRL COMICS #12
G.I. WAR TALES #4
GREAT EXPLOITS #1
GUNFIGHTER #9
HAUNT OF FEAR #28
IMPACT #1, 5
INCREDIBLE SCIENCE FICTION #30-33
JOURNEY INTO MYSTERY #34, 46
JOURNEY INTO UNKNOWN WORLDS #11, 12, 43
JUSTICE #58, 59
JUSTICE TRAPS THE GUILTY #8, 10
LOVE ROMANCES #21, 24, 38
LOVERS #37
LOVE TALES #52
MAD #12, 17
MARVEL TALES [first series] #98, 106, 107, 142, 157
MEN IN ACTION [Atlas] #7
MYSTERY TALES #2, 36, 39
MYSTIC #58, 59
MYSTICAL TALES #6, 8
NAVY TALES #3
NIGHTMARE #11
NYOKA THE JUNGLE GIRL #11, 13, 14, 17, 18
OUR ARMY AT WAR #4, 8-11, 13, 14
PIRACY #3-7
REAL CLUE COMICS V4#9, V5#6, 9, 11, V6#6, 7, 10, 12, V7#4, 7, 12
ROMANTIC CONFESSIONS V2#5
SENSATION COMICS #81, 84
SHOCK SUSPENSTORIES #14, 18
SPACE ADVENTURES #16
SPACE BUSTERS #1
SPACE PATROL #1, 2
SPELLBOUND #6, 17
SPORTS ACTION #13
STRANGE ADVENTURES #32, 33
STRANGE STORIES OF SUSPENSE #15
STRANGE TALES #10, 15, 20, 22, 42, 45, 59, 61
STRANGE TALES OF THE UNUSUAL #9
TALES FROM THE CRYPT #40, 42, 45
TARGET V2#6
THRILLING COMICS #79
TWO-FISTED TALES #41

UNCANNY TALES #42,54,56
VALOR #1-5
VAULT OF HORROR #36,38-40
WANTED COMICS #16,24
WAR ACTION #11,13
WAR ADVENTURES #8
WAR COMICS #8,22
WEIRD FANTASY #22
WEIRD SCIENCE-FANTASY #23-25
THE WESTERNER #17,18,22-24,26,27
WESTERN FIGHTERS COMICS V1#4,7, V2#1, V3#12, V4#2,3
WHIZ COMICS #75,78,91,95,96,98, 100
WORLD OF FANTASY #9

BEN ODA HAS BEEN LETTERING COMICS A LONG TIME AND IN A LOT OF PLACES. CAN YOU WORK UP A BEN ODA INDEX???

Combined with the list YOU sent with your question (and an esoteric one it is) we come up with:

Simon and Kirby (early '40s), Will Eisner (late '40s), S&K again ('49-'55), EC (1950-55), Harvey ('50s), Gold Key ('60s), Warren (1964-67), DC (late '60s to the present). Also these newspaper strips: DONDI, BRENDA STARR, ON STAGE, RIP KIRBY, LITTLE ORPHAN ANNIE/ ANNIE, PRINCE VALIANT, DR. KILDARE, BEN CASEY, THE HEART OF JULIET JONES, FLASH GORDON, KERRY DRAKE and many others.

I'm unaware if there's been other Ben Oda. Doo-dah.

WOULD I BE RIGHT IN ASSUMING THAT JOHN COSTANZA NEVER LETTERED COMICS BEFORE HE BEGAN AT DC IN 1970??? WHO WAS THE MAIN LETTERER FOR THE EARLY '60S SCHWARTZ BOOKS ('FLASH,' 'JLA,' 'HAWKMAN') AND KUBERT'S 'SGT. ROCK'??? GASPAR SALADINO??? IF NOT, WHAT HAS SALADINO DONE IN COMICS???

Costanza's life story was recently profiled (SUPERMAN FAMILY #213), and said he first lettered Joe Kubert's TALES OF THE GREEN BERET newspaper strip, then joined DC in the late '60s. As for the Schwartz-letterer, he was indeed Gaspar Saladino, who has been at DC since the early '50s and has also lettered for Marvel (since the early '70s), Atlas (mid-'70s) and letters the SUPERMAN strip currently. Other DC letterers from the '50s-'60s include the predominant Jack Schiff letterer, Stan Quill (his -- ulp! -- pen name), and the man who did most of the title logos for DC books through the late '60s, all of the story titles for covers through the late '60s, and a lot of interior lettering, Ira Schnapp. He was the one who redesigned the SUPERMAN logo into the version we have today. Morris Waldinger also did some lettering.

That's all I have on hand this month. Till next time, send all your questions on the world of comic art, corrections or additions to yours truly:

DON ROSA
1603 WOODLUCK AVENUE
LOUISVILLE, KY 40205

Yes! That IS a NEW ADDRESS, gang!

Be seeing you...

## Collecting Comics

ALEXANDRE KOEHN, Quality Comics, 14 Division Street, Somerville, NJ 08876: I have been following the current assault on "dealers" by your contributors, columnists and readers with great interest and also with a mixture of anxiety, anger and some sadness.

THE COMIC READER of all the currently-produced periodicals dealing with comic books still adheres vehemently to the old hard-line "fandom" mentality and all its intrinsic chauvinism, so it is no surprise that the anti-dealer sentiment has found its home here.

But relax, this letter is not being written to praise or glorify "dealerdom" nor to take you to task for your somewhat hypocritical position -- after all how many dealers are selling TCR in their shops or at their tables at both major and minor conventions?

What this letter is about is a call for a mature and sober attitude among fandom towards dealers. It is a plea for you, your contributors and readers to use their minds instead of rattling off slogans and rhetoric.

As a dealer I am infuriated by the syntax used lately within your pages as if the word "dealer" was to be imbued with such hatred, contempt and prejudice that words like "nigger," "communist," or "gangster" would simply pale in comparison. Or that being a fan or collector is the closest thing to sainthood!

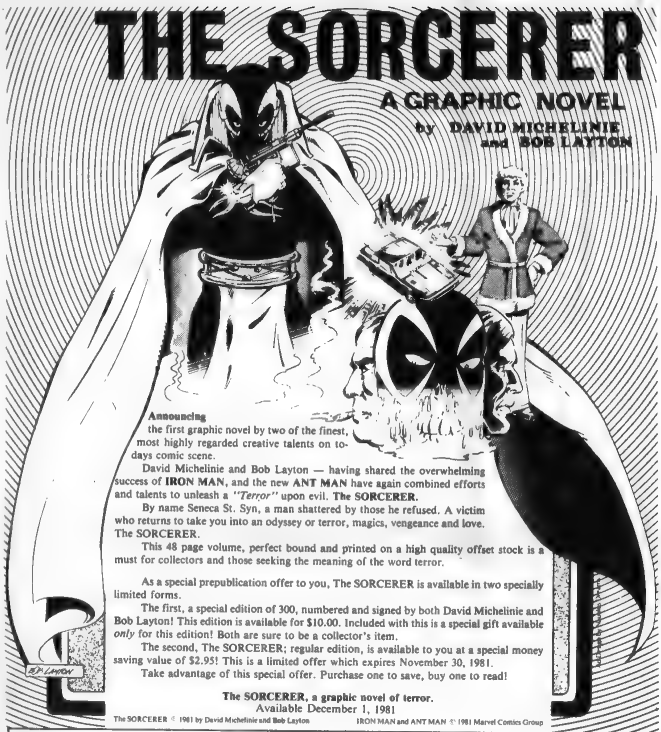
ENOUGH!

Dealers are people and therefore there are good ones, bad ones, well-meaning ones, mediocre ones, corrupt ones and dilli-tants. Dealing is a profession that I feel correlates closely to professions like doctors or accountants or auto mechanics, because we operate in a realm of services and not so much as strict merchants. A dealers' service and reliability is certainly more important than the books he offers for sale. Just because some doctors are quacks and some mechanics are thieves doesn't mean that all are untrustworthy. And yes, most dealers provide a service to their customers which is what makes us more than a bit different from RETAILERS like your average bookstore or 7-11. Maybe your local soda-fountain carries comics but it certainly doesn't go over your want lists, pore over THE BUYER'S GUIDE ads looking for books for you, offer advice, treat your hobby with respect, or order enough comics to make sure everyone is satisfied, won't trade with you, and it certainly will not buy your books should you ever decide to part with any of them. You're lucky if they remember your name.

I as a dealer have a great respect for what I do and a considerable amount of pride for the items that I offer for sale. It is not a question of having a store and then deciding what kind of merchandise should I get to fill it. I chose comic books because I LOVE COMICS! Because comics are something I can be proud of selling. I find great solace in the fact that I make a living selling something that nobody NEEDS, that I don't make a profit off necessities like food or clothing or energy. People buy my things because they want to, because they enjoy it, because it's fun.

Part of my job, part of my professional expertise, is in interpreting prices for my clientele. If I do not do this properly it is me and me alone who will suffer, for if I price a book too high it simply will not sell, and if it is priced too low I will lose money, and if I do that too often I will either go out of business or never expand enough to service my people better or attract new customers. I pride myself on being an accurate appraiser for my clientele and I owe it to them to do so. I don't laugh at my customers or hold them in contempt, I thank God for each and every one of them, because it is their money that pays the rent, buys my kids sneakers and food and if I ever did anything to hurt or intimidate them I would lose everything! And if you call dealers a bunch of price-gouging manipulators, then you are in a way calling our customers fools, suckers and stooges. And this I can not tolerate! And I am not special or unique -- most dealers of any reputation hold a genuine regard for comic books and their fans. To malign them all with sweeping generalizations is not only untrue but also very unfair. Most people become dealers not because of fast big bucks but because they love comics enough to commit themselves to the industry.

To be absolutely blunt, the most unethical dealers sooner or later succumb to their greed and go quietly out of business. Dealers who laugh at their customers get found out by them and dealers who rip-off their customers soon

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discover that their reputation precedes them and they find fewer and fewer people to screw.

I am in business and to do this I must make a profit -- maybe that bothers you, but that's the fact. If dealers don't stay in business you will have nowhere to buy or sell your comics EASILY. Fandom and the comic publishers created this middle-man out of a need. Now you might feel like you've created a Frankenstein's monster, but it is YOUR needs that we are trying to satisfy.

I am hurt by this neurotic disloyalty because I see the "dealer" -- especially the "comic's shop dealers" -- as almost the future salvation of this thing we all love -- COMIC BOOKS. In five years the only place you will be able to buy new comics is in a comic shop or from a dealer at a show (after all, you buy records at a record store, appliances from an appliance store, etc.). As dealers continue to grow and evolve into distributors and/or publishers like Phil Seuling did, as Capital City has, and Pacific Comics is doing, we will be the ONLY alternative to the DC/MARVEL MONOPOLY. And it will be the first time that the fan has any power because his or her desires will be catered to. What do you think "Direct Sales" is all about? They're courting us, because fandom and FANDOM DEALERS are taking over the business. As it stands now, everything from ECLIPSE and ELFQUEST all the way to the MARVEL GRAPHIC NOVEL is a response to the new marketplace. A merketplace controlled by fans and their direct link to the publishers -- US!

But instead of looking towards the future, it seems that most fans dwell in their own paranoid fantasies, maligning the dealers and the PRICE GUIDE indiscriminately, making it all sound like some 1950s B movie where we were all sitting around Vegas at a strip show with one hand on our gun-moll's knee when it dawned on us that, "Hey! There's money in this funny book crap and we better grab a piece of the action!"

On the contrary, I do this as a way of life, I work real hard at it, and I LOVE IT! I've been collecting comics since I was 9 in 1958 and have had a store since 1976. I have a very loyal clientele. What I resent is then being called a manipulator, a thief or an exploiter, or even worse, a spoiler.

[A little specificity would have helped your case, Alexandre. I can't (and don't) speak for my contributors, but most of this discussion has taken place in my own column (COLLECTING COMICS), and upon re-reading my own words, I can't see where I make any kind of blanket indictment of "dealers." I do make my disagreements with the way pricing is working in fandom, and as I see it, that has little to do with anything else but the few people influencing Overstreet's prices. I did use the word "gouge" in my appraisal of the IT'S GAMETIME pricing -- and I don't take that back. If someone's charging $30.00 for that comic, and a collector pays it -- and I'm speaking of a collector now, and NOT an investor -- then he IS stupid, in my opinion, because there's no way he can get 30¢-worth of entertainment out of that book, much less $30.00. He may as well be collecting stamps.

As far as my personal opinion of "dealers" as a genre goes, I can only tell you that several of my closest friends in comics fandom are dealers. Larry Charet provided every comic book I bought new for over six years at LESS than cover price. Ron Killian has given me price breaks far under GUIDE pricing on numerous occasions, and has loaned me comics from his personal collection for my research. I know plenty of others from this area -- Dave Gorski, Joe Sarno and Mark Lueck are a few -- and they're not only honest and fair, but very interested in the comics themselves. I've probably ordered several thousand dollars worth of comics over the past two years from Stephen Gfeller of Canton, Ohio, who not only gives one week service, but prices his comics to sell, rather than to sit, and has also thrown in some freebees now and then.

But, I've also run into the "corporation dealer," the people who publish 50-page catalogues with selling prices for comics they don't even have, the ones who take up fifteen tables at a large convention and have about ten people ringing up purchases. These people are invariably higher-priced, less-knowledgable about what they are selling and -- because of volume -- never worry that the books that were overpriced and didn't sell last year are now higher priced and not selling this year. I believe in profit (everyone has to eat), but I find it difficult to believe that these people bought their copy of SERGEANT BILKO #12 for even 40% of the $9.00 they're trying to get for it.

I confess to entertaining my own notions once upon a time of becoming a dealer, and my reasons for not becoming one have nothing to do with whatever calumny you believe I've slung your way. I just never had enough money.

And as far as "sainthood" for fans goes, I profess that I sort of believe it. To me, there's nothing as pure as the delight and enjoyment of a person who loves anything enough to be really passionate about it. If a dealer feels nothing about anything he's dealing then he's using his customers simply for monetary gain, which can hardly be called laudatory. In my book, you'd qualify as St. Koehn.

However, I do take issue with your prophecy of comic-shop-only distribution as being something to look forward to. All I see from that is a further narrowing of subject matter and diminishing audience, and the very real possibility that we'd end up with only one company publishing comics. (As it stands now, with very few exceptions, DC couldn't make a go of it in the shops, Whitman would be hard-pressed to do so, and Charlton, Archie and Harvey never could.) You're forgetting that records and appliances are sold in other places beyond the specialized outlets; that more often than not, the first record may be bought instead at a convenience or department store. (In fact, the 45 rpm record is probably outsold two to one by non-record shop outlets over record stores.) If it ever happens that comics only are sold in comic shops, then I think it will be very sad, and we'll all be the poorer.

Neurotic? Paranoid?- Maybe. I may have good reason, having just lost $45.00 from a comics dealer who advertised in TBG. (I made the mistake of ordering the three 1981 series of baseball cards from Crock Comics of Whiting, IN in March; six months later I discover through friends that he's sold all of his stock and left a lot of unpaid bills and unfilled mail orders. Baseball season's over and I still don't have any cards and I'm out $45.00.) But I will continue to deal with those people I trust and know will give me value for my money, avoiding those I think are gouging me. And that's the only message I want to give to anyone out there who cares to listen. MT]

STEPHEN SAFFEL, 658 Marion Court, Apt. 4, Huntington, WV 25703: I would like to enlist your aid in an important matter. Over the weekend of September 26-27, my home was entered and eleven of my most prized comics were stolen, and although the identity of the thief is probably known, he may very well have left town, leaving me the task of alerting fandom to the possibility that the comics may be in circulation.

The comics taken were: FANTASTIC FOUR #1 (good, signed on the cover by Stan Lee), SPIDER-MAN #1 (VG+, signed on page one by Stan), THE AVENGERS #1 (G, signed "To Sterling Steve" by Stan on page one), AVENGERS #4 (G, signed by Stan on page one or the cover), and AVENGERS #2 (VG) and #3 (G-), and X-MEN #1 (VG), 2 (G-), 3 (G+), 4 (G), and 9 (G-F).

I am offering $100.00 reward for the return of the comics, intact, and

information leading to the arrest and conviction of the thief. I cannot afford extensive advertising to let fandom know about this, but any help which you might offer would be gratefully accepted, and any ideas you might have would also help me a lot.

I cannot replace these comics, even though my once-complete sets of AVENGERS and X-MEN are now gone, but I can try to make such incidents less tempting to others in the future.

Anyone who has pertinent information can call me at work at (304) 522-0328, or at home at (304) 525-2783. Thank you for your help.

(My sympathies, Stephen. I suppose I should count myself lucky that nothing of this sort (or any other kind of disaster) has befallen any part of my collection. I suppose my helter-skelter filing system (which I alone understand) would prevent the sort of thing that happened to you, unless a thief had enough time and tenacity to search through my entire collection. If he just grabbed and got out, he'd likely end up with a handful of not so rare comics, as they all look the same from the edges. MT)

## Review

Once upon a time we published a couple of comic strip newspapers. We tried to carry a lot of reprints of what we felt were overlooked and excellent comic strips; two we attempted unsuccessfully to acquire were the United Feature strip CASEY RUGGLES, and the independently syndicated LANCE. Not only did we want a western strip for the Menomonee Falls GAZETTE, we wanted GOOD western strips, and from the small sampling of these, and our knowledge of Warren Tufts' past work (despite what is implied by a statement I'll mention later), we knew these two strips were among the best.

United Feature Syndicate no longer had any proofs of CASEY, and our letter to Warren Tufts (who syndicated LANCE went unanswered). And I forgot about these strips. Until recently, when one of the top supporters of the GAZETTE (his subscription, now transfered to TCR, runs into the 21st century!), Henry Yeo mailed us his self-published paperback book, WARREN TUFTS RETROSPECTIVE.

Simply put, Warren Tufts was in love with the west and the western form, and it showed in his strips, done between 1949 and 1960, and nowhere is this made more clear than in this excellent book -- which, despite its lack of typesetting (IBM typewriter is used), looks totally professional, and should be a lesson to people like Maurice Horn in laying out a book intelligently. Illustrations supporting points are on the page they're mentioned; historical data on the strip is easily followed, and the recounting of stories is as entertaining as possible.

In fact, I was so impressed by Tufts' work that I plan to get the collections of Tufts work available from the dealers around here -- which for me is something as I had long ago resisted buying strip collections I would never read. Yeo, Carl Horak, and to a lesser extent, Dennis Wilcutt (who conducted a Warren Tufts interview, and seemed somewhat under-informed about Tufts' work, as well as the name of Mark Evanier, who's called Mike) do a beautiful job in communicating Tufts' greatness, for which I thank them. (But I do not recall stating in the GAZETTE, Dennis, that I thought Tufts was a pseudonym, unless it was in jest. Having got one issue of ALTER EGO for my $5.00 subscription before Roy Thomas discontinued it, I read Gil Kane's interview wherein he said that he prefered Tufts work on ZORRO to Alex Toth's, and I had also been informed in Maggie and Don Thompson's NEWFANGLES that Tufts had drawn the HIGH CHAPARRAL comic book, so there was no way I did not know he was a real person. Perhaps I was being sarcastic; as I said, we never heard from Tufts about LANCE. I don't even know when the instance occured in MFG; maybe someone else said it. But I definitely KNEW that Warren Tufts was an actual person since he had drawn the cover to a JONNY QUEST record I own.)

This is just my long-winded way of saying that if you're at all interested in the west or comic strip adventure, order WARREN TUFTS RETROSPECTIVE and be prepared to be tempted into purchasing collections of CASEY RUGGLES. Henry isn't making much more back than his costs on this book, which has lithography of superb quality and binding that holds up under numerous reads. The RETROSPECTIVE costs $6.95 and postage and handling is $1.00 from Tony Raiola, Box 14361, Long Beach, CA 90803. If you're already convinced, and you want to order any of the six volumes of CASEY RUGGLES reprints Tony has available, they are also $6.95 each, with a bonus: if you buy three to five of the books, the RETROSPECTIVE costs only $3.50; if you buy all six, the RETROSPECTIVE is free. You could do far worse with $43.00 than to do the latter.

- Mike Tiefenbacher

## A Comic Reader

by Sam Kujava

It's been a great summer. As usual, with summer out the comic book industry released a flood of material to the already choked comic racks. A few books were just plain awful, a majority of the product was disappointingly boring, but this made you appreciate the few shining gems all the more.

First and foremost, we celebrated the twentieth anniversary of Marvel Comics with a special-sized edition of FANTASTIC FOUR #236. John Byrne has produced a milestone with the FF's latest encounter with Doctor Doom, highlighted by a strong, intelligent plot that involved you with the characters' plight so completely, you never missed the mindless fisticuffs and pretentious character introspection that is a hallmark and downfall of other Marvel and DC books. The back-up strip in this issue was less than special, I'm afraid, though it should have been, marking as it did the return of Lee and Kirby to the mag they created. Relax, nostalgia ones, this was merely a ho-hum storyboard from an episode of the not-too-lamented FF cartoon show. It was kind of keen to see a variety of inkers, FF vets all, work again over Kirby pencils, but all in all I would have preferred to see pin-up pages and diagrams and really special features that one associate with the old-style Marvel Annuals. I suppose the editor felt that lukewarm Lee & Kirby was better than no Lee & Kirby at all.

Speaking of old-style Marvel Annuals, once again this year we are treated to a top-notch blend of OLD-FASHIONED chock-full to the brim fun and excitement by NEW talent, via SPIDER-MAN ANNUAL #15. O'Neil, Miller and Austin score with stylish panache, as they did last year on SPIDEY ANNUAL #14. I admire the ability of writer and artist to set pace and mood, and say so much, with so little dialog and narration and with such strong but simple graphics. As with the above-mentioned FANTASTIC FOUR #236, these books are NOT the typical Marvel comic...overwitten and overdrawn opuses that leave you nodding off in the middle of the latest 'cosmic crisis'. These special and singular issues, to be read and reread and enjoyed on lazy summer days, remind you of what Marvel Comics once meant to a generation of excited readers...and what they can be again, with the care and talent of a few.

Lazy summer days also herald the return of long-departed heroes. Distribution of Gold Key comics was never great in this area when I was a kid; it's worse now, since you have to rely on the plastic-bagged offerings of Whitman. Months will go by when I see nothing new in the couple of retail outlets that carry the bagged books. Luckily, I was able to discover, like a tireless adventurer, the return of Gold Key's first super-hero, DOCTOR SOLAR, MAN OF THE ATOM. Issue #28 featured a new book-length tale drawn by Jose Delbo, who is quite good when he inks

his own work. (His art on the WONDER WOMAN title does not give you an indication of his real talent.) The following and latest issue, #29, features a shorter lead story written by ex-DARE-DEVIL scribe Roger McKenzie and drawn by long-time Gold Key workhorse Dan Spiegle, which is quite enjoyable on all counts. The back-up tale, also written by McKenzie, introduces to new readers the premier Gold Key action star, MAGNUS, ROBOT FIGHTER. Our return to the world of 4000 AD would have been smoother, had this strip not been drawn by the lackluster Frank Bolle. Bolle is not a bad artist, but his quiet style is woefully inadequate in depicting the kind of super-heroics necessary to such a character. An ironic aside: Bolle is a former DR. SOLAR artist, while Spiegle is a former MAGNUS artist! Maybe the two artists will trade features in future issues. In any event, give this book a try, if you're tired of DC and Marvel superheroes cut from the same synthetic cloth.

Also new, but even less available than three-to-a-bag Whitman Comics, is CAPTAIN VICTORY AND THE GALACTIC RANGERS #1, published by the fledgling Pacific Comics and distributed only to subscribers and comic book shops. The first of a planned six-issue mini-series, I will reserve comment until Kirby's latest cosmic epic unfolds a little further. For those of you that like the kind of thing that Jack's been spinning his creative wheels over since the days of DC's Fourth World and right on through to the ETERNALS, CAPTAIN VICTORY is for you. I wish PC and "King" Kirby the best of luck at this venture.

Arriving at my mailbox the other day was THE SPIRIT #30, containing the long-awaited and much-ballyhooed (if you follow Cat Yronwode's column in TBG) all-new Spirit story, done in 'jam' style by half-a-hundred artists and writers, each doing their thing for a panel or page or two. I'm not a big fan of jamming; from my experience the project goes on too long and gets too silly. This story IS drawn out, thirty-six pages worth, but it does maintain a certain fun-loving dignity nonetheless, thanks to the opening and closing by Eisner, mainly. The biggies all did their stuff, as was expected, but I was pleasently entertained by the work of the more under-rated or unknown artists, like Peter Poplaski, Alan Kupperberg and Ernie Colon. This was a nice change of pace.

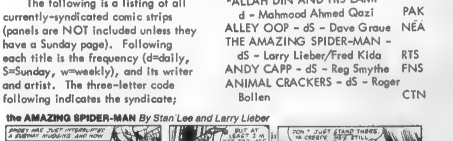
A friend of mine commented on my second column (in TCR #194) which advocated some consumer-mindedness on the part of comic book buyers. He doubted whether my words would mean anything to what he termed the 'fan mentality', those that buy anything and everything without regard to quality. And he may be right. It takes a very open mind to listen to another fan tell you that what you avidly collect is not the be-all and end-all of illustrated literature. Those avaricious souls that grab up multiple copies of the current fan favorite and hoard them away, hoping to drive up the price 1000% by the old law of supply and demand, are probably beyond reach by now. It's a sad but true fact that these investors are a part of the whole of comic fandom, and we have to live with them. But they do NOT constitute a functional, vital part of fandom; the dedicated, active fans that produce and converse and index and opinionate, that form a kind of lively organism from which the comic pros glean new insights, but who can operate separately and interestingly in the fan publishing market. To my mind, the best of fandom is creative and productive. Those that cannot do, collect.

## Comic Strip Checklist

THE 1981 EDITOR AND PUBLISHER SYNDICATE DIRECTORY LISTING OF CURRENTLY SYNDICATED COMIC STRIPS

The following is a listing of all currently-syndicated comic strips (panels are NOT included unless they have a Sunday page). Following each title is the frequency (d=daily, S=Sunday, w=weekly), and its writer and artist. The three-letter code following indicates the syndicate;

**the AMAZING SPIDER-MAN** *By Stan Lee and Larry Lieber*




following is the key to the syndicates. New strips are designated by an *.

ADF - Adventure Feature Syndicate
API - Allied Press International
CMF - Community Features
CNS - Copley News Service
CTN - Chicago Tribune-New York News Syndicate
DBI - Dickson-Bennett International Service
FET - Feature Associates
FNS - Field Newspaper Syndicate
GUR - Peter Guren
HOP - Hopkins Syndicate
ITP - Interpress of London & New York
JAR - Richard Jarrett Co.
JPS - Journal Press Syndicate
KAT - Kartoonists Advertising
KFS - King Features Syndicate
LAT - Los Angeles Times Syndicate
LYN - Richard Lynn Enterprises
MCN - McNaught Syndicate
MFS - Minority Feature Service
MRT - Stan Meritakis
NEA - Newspaper Enterprise Association
NFS - National Feature Syndicate
NNB - National News Bureau
NYT - New York Times Syndicate
OPS - Oceanic Press Service
PAK - Pakistan Feature Service
RTS - Register & Tribune Syndicate
SCI - Singer Communications, Inc.
SF - Surburban Features
SM - Al Smith Feature Service
SWF - Southwestern Features
TSS - Toronto Star Syndicate
UCS - United Cartoonists Syndicate
UFS - United Feature Syndicate
UPS - Universal Press Syndicate
WPW - Washington Post Writers Group

ACCORDING TO GUINNESS - dS — UPS
ADAM'S APPLE - d - Yaakov Kirschen — NYT
AGATHA CRUMM - dS - Bill Hoest — KFS
*AGILMAN - dw - Rex Walthall — DBI
AHEAD OF TIME - w - Ken Muse — DBI
AIR HAWK - dS - Jim Dixon — SCI
ALEX IN WONDERLAND - w - Bob Cordray — CNS
*ALLAH DIN AND HIS LAMP - d - Mahmood Ahmed Qazi — PAK
ALLEY OOP - dS - Dave Graue — NEA
THE AMAZING SPIDER-MAN - dS - Larry Lieber/Fred Kida — RTS
ANDY CAPP - dS - Reg Smythe — FNS
ANIMAL CRACKERS - dS - Roger Bollen — CTN
ANNIE - dS - Leonard Starr — CTN
APARTMENT 3-G - dS - Nicholas Dallis/Alex Kotzky — FNS
ARCHIE - dS — KFS
ARE YOU A COPY CAT? - S - Robert Gill — NFS
ARNIE - w - Arnie Stockholm — SCI
*ARNOLD - d - Howie Schneider — API
*ASK SHAGG - w - Peter Guren — GUR
*ASSIGNMENT: TOP SECRET - d - Bill Barry — ADF
*AXIOMS MAXIMS PRECEPTS - w - Cavi — DBI
B.C. - dS - Johnny Hart — FNS
*BARBARA CARTLAND ROMANCES - dS - Jim Lawrence/Charlotte Weaver — UFS

# The Gazette

The Menamonee Falls GAZETTE was a tabloid publication for comic strip fans that was published weekly from issue #1 (12/13/71) through issue #220 (3/1/76) and supposedly monthly from issue #221 (April 1976) to issue #232 (March 1978), the final issue. Issues 1 to 13 were printed on ordinary newsprint, the others were done with a heavier, more durable stock. Issues 1 through 46 were sixteen pages each; 47 through 51 were twenty pages each; 52 through 94 were twenty-four apiece; 95 through 126 were the largest at forty-eight pages each; 127 through 223 were each forty pages; 224 to 226 were thirty-two pages each; and the last six issues were each twenty-four pages.

Each page of the GAZETTE featured six dailies or a Sunday tabloid page or two Sunday half-tabs. Occasionally (especially in the later issues that had a reduced number of strips to draw from) there were more than one week of the strip in an issue. Nearly all the features appeared as one week (6 dailies, one Sunday, or all seven days) of comics per issue. Strips listed as "Contemporary" were dated the week before the date of the issue. Foreign strips were reprinted in the GAZETTE from England, Argentina and Australia. The other reprint strips are American material from the Thirties to the Sixties either taken from old proofs or old clipped dailies that were retouched to return the reproduction quality to as close as possible to the original.

CONTEMPORARY (1971-1976) STRIPS:
AMBLER (d, Doug Wildey) #46-96
AMBLER (d&S, Doug Wildey) #95-108
APT. 3-G (d, Alex Kotzky) #165-226
BIG BEN BOLT (d, John Cullen Murphy) #95-126
BRICK BRADFORD (d, Paul Norris) #52-223
BROOM-HILDA (d, Russell Myers) #226
BUZ SAWYER (d, Crane & Schmeker) #52-223
CAPTAIN EASY (d, Crooks & Lawrence) #95-228
CONCHY (d, James Childress) #226
DATELINE: DANGER! (d, McWilliams) #1-120
DICK TRACY (d, Gould & Fletcher) #95-223
DR. KILDARE (d, Ken Bald) #95-223
FANTH (done especially for The GAZETTE, Joe Wehrle, Jr.) #142-161,163-171,173-176, 178,179,181,183,188
FLASH GORDON (d, Dan Barry) #1-223
FRIDAY FOSTER (d&S, Langaron, Flessel, Morrow, Chaykin) #95-116
THE HEART OF JULIET JONES (d, Stan Drake) #95-223
HOWARD THE DUCK (d&S, Steve Gerber & Gene Colan) #227-232
JEFF COBB (d, Pete Hoffman) #1-201
JOE PALOOKA (d, Tony DiPeto) #192-223
JOHNNY HAZARD (d, Frank Robbins) #14-223
JOHNNY HAZARD (S, Frank Robbins) #95-223
KERRY DRAKE (d, Andriola) #95-108,127-226 ,
KERRY DRAKE (d&S, Alfred Andriola) #109-126
MANDRAKE (d, Falk & Fredericks) #1-223
MICKEY FINN (d, Morris Weiss) #192-223
ON STAGE (d, Leonard Starr) #46-94
ON STAGE (d&S, Leonard Starr) #95-226
THE PHANTOM (d, Lee Falk & Sy Barry) #1-223
PRINCE VALIANT (S, Foster & Murphy) #95-223
RICK O'SHAY (d, Stan Lynde) #46-223
RIP KIRBY (d, Dickenson & Prentice) #1-223
SECRET AGENT CORRIGAN (d, Archie Goodwin & Al Williamson) #1-223
STEVE CANYON (d, Milton Caniff) #52-94
STEVE CANYON (d&S, Milton Caniff) #95-223
STEVE ROPER AND MIKE NOMAD (d, Saunders & Overgard) #95-226
TARZAN (d, Russ Manning) #1-34
TARZAN (S, Russ Manning) #46-228
TERRY AND THE PIRATES (d, George Wunder) #52-65

FOREIGN STRIPS:
AIR HAWK AND THE FLYING DOCTOR (d, John Dixon) #1-204
AIR HAWK (S, Dixon & Hart Amat) #6-232
GARTH (d, Frank Bellamy) #38-126, 127-181 (odd numbers only), 182-232
GUNNER (d, Jose Luis Salinas) #95-126, 127-153 (odd numbers only), 154-223
JAMES BOND (d, McCluskey, Horak) #1-232
JEFF HAWKE (d, Sydney Jordan) #1-44,46-181, 195-232
MODESTY BLAISE (d, O'Donnell, Holdaway, Romero) #1-232
PAUL TEMPLE (d, Durbridge & Mendoza) #95-232
SCARTH 2195 A. D. (d, Luis Roca & Jo Aisdons) #95-126, 128-162 (even numbers only), 183-232
THE SEEKERS (d, Burns & Lilley) #95-232
TUG IRONSOM (d, O'Donnell & Sindell) #95-126, 127-147 (odd numbers only), 148-191

CLASSIC REPRINT STRIPS:
BATMAN (d, 1943-46 Bob Kane) #95-232
BEN CASEY (d, 1962-66 Neal Adams) #46-232
BOBBY (d, 1948 Jerry Iger) #209,214-218
BUCK ROGERS (d, 1958-59 Murphy Anderson) #95-126, 128-146 (even numbers only)
CONNIE (d, 1931, 1936 Frank Godwin) #96-102, 207-214, 217-220
DAN FLAGG (d&S, 1963 Don Sherwood & Alden McWilliams) #116-126
DR. GUY BENNETT (d, 1958 Frank Thorne) #95-104
DRIFT MARLO (d, 1966 Cooke & Evans) #1-32
THE HAWK (d, 1966 Neal Adams & Wrightson) #219-225
KEVIN THE BOLD (S, 1955-57 Kreigh Collins) #109-213, 215-232
KRAZY KAT (d, 1927 George Herriman) #226-232
LITTLE ORPHAN ANNIE (d, 1936-40 Harold Gray) #136-223
MALE CALL (d, 1940's Milton Caniff) #106-126, 127-141 (odd numbers only)
PETER SCRATCH (d, 1965-67 Elliott Caplin, Lau Flow, Neal Adams) #156-164
RED BARRY (d, 1935 Will Gould) #95-126, 128-152 (even numbers only)
RED RYDER (d, 1951-52 Fred Harman) #95-126, 128-140 (even numbers only)
SAM'S STRIP (d, 1962 Welker & Dumas) #226-228
THE SPIRIT (d, 1941-44 Eisner, Fine, Cole) #95-212
SUPERMAN (d, 1940-44 Jerry Siegel, Joe Shuster, Wayne Boring) #10-232
TARZAN (d, 1947-51 Hogarth, Dan Barry, Bob Lubbers) #35-223
THIMBLE THEATRE STARRING POPEYE (d, 1931 E. C. Segar) #126-232
WINDY CITY KITTY (d, 1948 Jack Crowe, never before published) #223-226

PRICES:
Set AA: Issues #27,30,36,57,58,60,66,68-70, 72,73,79-85,87-94 (27 issues) $25 set or $1 each
Set BB: Issues #99,101-103,105,111,115,120-122 (10 issues) $12 set or $1.25 each
Set CC: Issues #123-150 (28 issues) $32 set
Set DD: Issues #151-175 (25 issues) $30 set
Set EE: Issues #176-200 (25 issues) $30 set
Set FF: Issues #201-226 (26 issues) $30 set
Set GG: Issues #123-226 (104 issues) $115 set
Issues #123-226,228-230, 232: $1.25 each
Set HH: (All available issues; same as AA, BB, GG and #228-230, 232)(145 issues) $150 set

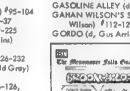
All prices listed include postage and handling charges within the United States. Orders from Canada must add 10% and orders from overseas must add 20% to cover extra shipping and packing costs. Any issues not listed are out of print and not available from Street Enterprises.

This listing is current as of September, 1981, and cancels all previous listings. Availability of issues subject to change without notice.

# The Guardian

The Menamonee Fall GUARDIAN was a companion tabloid publication to the GAZETTE. It featured humor material as the GAZETTE was devoted to adventure strips. The GUARDIAN was published weekly from issue #1 (6/28/73) to issue #41 (3/1/76) and roughly monthly from issue #42 (April 1976) to issue #146 (November 1976) the final issue. Issues 1 through 144 were sixteen pages each, the last two were each twelve pages. GUARDIAN SPECIALS were twelve pages each, except for the fourth one, which was only four pages and served as a free insert in GUARDIAN #100.

CONTEMPORARY (1973-1976) STRIPS:
ALLEY OOP (d, Dave Graue) #50-146, Specials 1-4
BC (d, Johnny Hart) #1-144
BEETLE BAILEY (d, Mort Walker) #1-144
BOON DOCK (d, George Breisacher) #65-146
THE BORN LOSER (d, Art Sansom) #16-146
BROOM-HILDA (d&S, Russell Myers) #1-146
EEK AND MEEK (d, Howie Schneider) #17-146
FEIFFER (w, Feiffer) #8-68 (even no. only), 69-77
FRANK AND ERNEST (d, Bob Thaves) #19,61-146
FUNNY MESS (d, Rog Bollen) #18-146
GASOLINE ALLEY (d, Dick Moores) #37-115
GASOLINE ALLEY (d&S, Dick Moores) #116-146
GAHAN WILSON'S SUNDAY COMICS (S, Gahan Wilson) #112-129
GORDO (d, Gus Arriola) #39-144




JOE PALOOKA (d, Tony DiPeto) #1-112
MICKEY FINN (d, Morris Weiss) #1-112
NEIL THE HORSE (w, Ann Sabo) #118-140 (even no. only), 142-146
POGO (S, Walt Kelly, Henry Shikuma) #1-111
POGO (S, Walt Kelly, Henry Shikuma) #1-64,78-111
RICK O'SHAY (S, Stan Lynde) #116-129
SALLY BANANAS (d, Charles Bensiti) #1-36
WINTHROP (d, Dick Cavalli) #16-146

REPRINT STRIPS:
ALLEY OOP (d, 1949-1950 V.T. Hamlin) #2-59
CAPTAIN EASY (d, 1951-52 Leslie Turner) #6-72
KRAZY KAT (d, 1927,33-35 Herriman) #1-60, 116-143
MICKEY MOUSE (d, 1931-32 Disney Studios) #117-125, 128-146
ROMEO BROWN (d, English strip by O'Donnell and Holdaway) #1-38
SAM'S STRIP (d, 1961-62 Dumas & Welker) #134-146
THIMBLE THEATRE STARRING POPEYE (d, 1930-31, 1933-35 E. C. Segar) #1-131, 133-146

PRICES:
Issues #1, 100 are $1 each. Issues #3-99, 101-146 are 75¢ each. Issue #2 is sold out.

Set R (#1, 3-25), Set S (#26-50), Set T (#51-75), Set U (#76-100), Set V (#101-125) $15 per set
Set W (#126-146).....$13
Set X (#1, 3-50).....$27
Set Y (#1, 3-100).....$50
Set Z (#1, 3-146).....$80
GUARDIAN SPECIAL #1-3 .....30¢ each

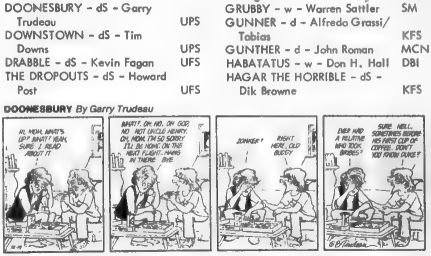
All prices include postage and handling for orders in the United States. Canadian orders must add 10% for postage. Overseas orders must add 20% for surface postage.


street ST enterprises
Post Office Box 255
Menomonee Falls, Wisconsin 53051

**ANNIE** *By Leonard Starr*

BARNEY GOOGLE AND SNUFFY SMITH – dS – Fred Lasswell KFS
THE BARNSTORMERS – d – Frank Tabor API
BEETLE BAILEY – dS – Mort Walker KFS
*BEN SWIFT – dS – John Lane UFS
BERRY'S WORLD – dS – Jim Berry NEA
BETSEY CLARK – dS – Hallmark FNS
THE BETTER HALF – dS – Vinson RTS
BIG BROTHER – w – Clem Scal–zitti DBI
BIG GEORGE – dS – Virgil Partch FNS
BLONDIE – dS – Dean Young/ Mike Gersher KFS
*BLOOM COUNTY – dS – Berke Breathed WPW
BONER'S ARK – dS – Frank Johnson/Mort Walker KFS
THE BORN LOSER – dS – Art Sansom NEA
BRENDA STARR – dS – Dale Messick/Ramona Fradon CTN
BRICK BRADFORD – dS – Paul Norris KFS
BRINGING UP FATHER – dS – Frank Johnson/Frank Fletcher KFS
BROOM–HILDA – dS – Russell Myers CTN
BROTHER SIMON AND LUCAS – Pedro R. Moreno UCS
*BUBBLEGUMMERS – d – Jeff Wakefield/Carol Wakefield MCN
BUCK ROGERS IN THE 25TH CENTURY – d – Cary Bates/ Gray Morrow NYT
BUGS BUNNY – dS NEA
BUTTON'S BUNCH – w – Ford Button DBI
BUZ SAWYER – d – Hank Schlensker/Fred Gramberry KFS
CAPTAIN EASY – dS – Jim Lawrence/Bill Crooks NEA
*CAR CARTOONS – d – various SCI
CARRIER–TOONS – S – Chick Larsen UFS
CARTOONS – occasional – Mark Vogelsong NNB
CATFISH – dS – Rog Bollen/ Gary Peterman CTN
CATHY – dS – Cathy Guisewite UPS
C.B. GORDON – w – Mark Dermarderosian DBI
CHIP'S PLACE – w – L. Stuckhus DBI
CHRIS – d – Pedro R. Moreno UCS
CHRISTMAS STRIP – seasonal – Walt Disney Studio KFS
CHRISTMAS STRIP – seasonal – Mark Lasky NEA
CLAUDE HOPPER – w – Bill Caviness DBI
COPPS AND ROBERTS – d – Rick Kirkman/Jerry Scott SWF
CROCK – dS – Bill Rechin/Don Wilder FNS
*DALLAS – dS – Jim Lawrence/ Ron Harris LAT
*DAN SAVAGE – w – Bob Goodbread DBI
DENNIS THE MENACE – dS – Hank Ketcham FNS
DICK TRACY – dS – Max Allan Collins/Rick Fletcher CTN
*DR. BIL – d – Ken Muse DBI
DR. KILDARE – dS – Ken Bald KFS
DR. SMOCK – dS – George Lemont UFS
DONALD DUCK – dS – Disney KFS
DONDI – dS – Irwin Hasen/ Bob Oksner CTN
DOONESBURY – dS – Garry Trudeau UPS
DOWNSTOWN – dS – Tim Downs UPS
DRABBLE – dS – Kevin Fagan UFS
THE DROPOUTS – dS – Howard Post UFS

**DOONESBURY** *By Garry Trudeau*




*DUDES – d – Leonard Bruce DBI
DUNAGIN'S PEOPLE – dS – Ralph Dunagin FNS
*EAGLEFEATHERS – w – Chet Dippel CMF
EB AND FLO – d – Paul Sellers UFS
EEK AND MEEK – dS – Howie Schneider NEA
THE FAMILY CIRCUS – dS – Bil Keane RTS
*FAMILY U – w – M.L. Zanco DBI
FATHER DICKENS – w – Mark Turris DBI
*FATHER'S DAY – dS – Nancy Risso/Mario Risso UFS
FERD'NAND – dS – Al Plastino UFS
*FIGMENT – d – Dale Hale DBI
FLASH GORDON – dS – Dan Barry/Bob Fujitani KFS
FLETCHER'S LANDING – dS – Douglas Coffin NEA

THE FLOP FAMILY – d – George O. Swanson KFS
FOLLY'S THINKSHOP – w – Richard Jarrett JAR
FOR BETTER OR FOR WORSE – dS – Lynn Johnston UPS
FRANK AND ERNEST – dS – Bob Thaves NEA
FRANK JONES – w – Delon Edwards DBI
FRED BASSETT – dS – Alex Graham FNS
FUNKY WINKERBEAN – dS – Tom Batiuk FNS
*GAMES – dS – editors of GAMES Magazine UPS
GARFIELD – dS – Jim Davis UFS
GARTH – d – Frank Bellamy ITP
GASOLINE ALLEY – dS – Dick Moores CTN
GIL THORP – d – Jack Berrill CTN
*GOOSEMEYER – dS – Brant Parker/Don Wilder FNS
GORDO – dS – Gus Arriola UFS
GRANDPA FOGHORN – w – George Hall DBI
GRANDPA'S BOY – w SM
GRAVES, INC. – dS – Pat Brady RTS
GRIN AND BEAR IT – dS – Fred Wagner FNS
GRUBBY – w – Warren Sattler SM
GUNNER – d – Alfredo Grassi/ Tobias KFS
GUNTHER – d – John Roman MCN
HABATATUS – w – Don H. Hall DBI
HAGAR THE HORRIBLE – dS – Dik Browne KFS
HANG–UPS – d – Betty Runyon API
*HARVEY – w – E. Harvey CMF
THE HEART OF JULIET JONES – dS – Stan Drake KFS
HEATHCLIFF – dS – George Gately MCN
*HELLO CAROL – dS – B. Johnson LAT
HENRY – dS – Jack Tippet/ Don Trachte KFS
HERMAN – dS – Jim Unger UFS
HI AND LOIS – dS – Mort Walker/Dik Browne KFS
HINTS FROM HELOISE – dS KFS
HUBERT – dS – Dick Wingert KFS
THE INCREDIBLE HULK – dS Larry Lieber/Charles Nicholas RTS
INSIDE WOODY ALLEN – dS – Stu Hample KFS
JEROME – d – James Kolbar DBI
*JIM HENSON'S MUPPETS – dS – Guy Gilchrist/Brad Gilchrist KFS
*JOE CAMP'S BENJI – d – Harland Wright/Joe Camp NYT

JOE PALOOKA – d – Tony DiPreta MCN
JOHN DARLING – dS – Tom Batiuk/Tom Armstrong FNS
JOHNNY WONDER – dS – Dick Rogers UFS
JUDGE PARKER – dS – Nicholas Dallis/Harold LeDoux FNS
JUNIOR WHIRL – S – Hal Kaufman KFS
THE KATZENJAMMER KIDS – S – Mike Senich KFS
KERRY DRAKE – dS – Alfred Andriola/Sururi Gumen FNS
*KING KAT – dS – Graham Allen/John Dodd UPS
KOKY – dS – Mort Greenberg/Richard O'Brien CTN
KRASS AND BERNIE – w – G. Trosley OPS
*KUDZU – dS – Doug Marlette CTN
*LAFF OF THE WEEK – w – Bill Murray MFS
*LARRY'S WORLD FROM PUNCH – d – Larry SCI
LATIGO – dS – Stan Lynde FNS
*LE GRAND CHEF PIERRE – dS – Brian Fray CTN
LET'S SEW – S KFS
LEVY'S LAW – dS – James Schumeister NEA
LIBBY – d – Jeff Sinclair KAT
LI'L DEBBIE – d – Pedro Moreno UCS
LI'L KISKA – w – B.J. Swisher DBI
LITTLE FARMER – w – Kern Pedersen SM

**JIM HENSON'S MUPPETS**

MISS PEACH – dS – Mell Lazarus FNS
MR. ABERNATHY – dS – Frank Ridgeway KFS
MOMMA – dS – Mell Lazurus FNS
MOON MULLINS – dS – Ferd Johnson/Tom Johnson CTN
MOOSE MILLER – dS – Bob Weber KFS
MOTLEY'S CREW – dS – Ben Templeton/Tom Forman CTN
MUTT AND JEFF – dS – Al Smith MCN
NANCY – dS – Ernie Bushmiller UFS
NAPOLEON – w – Foster Moore SM
THE NEUTRONS – w – Stan Meritakis MRT
NO COMMENT – dS – Vahan Shirvanian KFS
NORBERT – d – George Fett UFS
NUBBIN – d – James Burnett/Henry Boltinoff KFS
OFF BEAT – w SF
OFF THE RECORD – dS – Ed Reed RTS
OFF THE WALL – w – Joan Alfabe DBI
OH, RATS! – d – Jerry Cardona UCS
QUINCY – d – Ted Shearer KFS
REDEYE – dS – Gordon Bess KFS
REX MORGAN, M.D. – dS – Nicholas Dallis/Marv Bradley/Fernando DaSilva FNS
RIP KIRBY – d – Fred Dickenson/John Prentice KFS
RIPLEY'S BELIEVE IT OR NOT! – dS KFS
RIVETS – dS – George Sixta FNS
*ROLLIE'S ROUTE – w – Ross Bunch DBI
RUDY BEAR – w – Bob McFerren DBI
*RUMSES III – w – Danton Jennings DBI
RURAL DELIVERY – w – Al Smith SM
THE RYATTS – d – Jack Elrod FNS
SAM AND SILO – dS – Mort Walker/Jerry Dumas KFS
SANDY SLEIGHFOOT – d – James Unwin HPS
SCAMP – dS – Disney KFS
SEAWEED – d – Johnny Sajem API
SECRET AGENT CORRIGAN – d – George Evans KFS
SHERODERFIELD – w – Jeff Koterba DBI
*SHERWOOD FOREST – w Dave Gregory DBI
SHOE – dS – Jeff MacNelly CTN
SHORT RIBS – dS – Frank Hill NEA
*SLEWFOOT – d – Nellis Johnson DBI
SMALL SOCIETY – dS – Morrie Brickman KFS
THE SMITH FAMILY – dS – Mr. and Mrs. George Smith UPS
SONS OF LIBERTY – d – Richard Lynn LYN
THE SPACERS – d – Emil Abrahamian API
SPLITSVILLE – d – Frank Baginski LAT
STAR TREK – dS – Sharman DiVono/Ron Harris LAT
STAR WARS – dS – Archie Goodwin/Al Williamson KFS
STEVE CANYON – dS – Milton Caniff/Dick Rockwell KFS
STEVE ROPER AND MIKE NOMAD – dS – Allen Saunders/John Saunders/William Overgard FNS
*STRANGE ENCOUNTERS – dS – Bill Barry/Fred Hull ADF
SUGAR – d – Robert Gill NFS
SUNDAY LAUGHS/MALE CARTOONS – w – Paul Swede SCI
*SUNSET PARK – d – Ralph Aspinwall DBI
*SUPERSCENE – w – Steve Kahn NYT
*SWAMP BRATS – w – Warren Sattler SM
*SYLVIA – dS – Nicole HollanderFNS

**HAGAR THE HORRIBLE** *By Dik Browne*

LITTLE IODINE – S – Bob Dunn/Hy Eisman KFS
THE LITTLE WOMAN – dS – Dan Tobin KFS
THE LOCKHORNS – dS – Bill Hoest KFS
LOLLY – dS – Pete Hansen CTN
*THE LONE RANGER – dS – Cary Bates/Russ Heath NYT
*LOOKIN' FINE – dS – Ray Billingsley UFS
LORRY'S GANG – w – Lorry Mafuz DBI
LUTHER – d – Brumsic Brandon LAT
MANDRAKE THE MAGICIAN – dS – Lee Falk/Fred Fredericks KFS
MARK TRAIL – dS – Ed Dodd/Jack Elrod FNS
MARMADUKE – dS – Brad Anderson UFS
MARY WORTH – dS – Allen Saunders/John Saunders/Ken Ernst FNS
MICKEY MOUSE – dS – Disney KFS
*MILES TO GO – d – Phil Frank FNS
O'MALLEY'S LAW – w – Scott Smith FET
O.O. – d – Stan Meritakis MRT
OUR BOARDING HOUSE – dS – Les Carroll/Tom McCormack NEA
OUTCASTS – d – Ben Wicks TSS
*PAPERCLIPS – w – Doug Brunner CMF
PATTERNS AND NEEDLEWORK – – S NEA
PEANUTS – dS – Charles Schulz UFS
PETER PANIC – d – L. Linkert SCI
THE PHANTOM – dS – Lee Falk/Sy Barry KFS
PISCES – w – Eddy Elia CNS
PONYTAIL – dS – Lee Holley KFS
POPEYE – dS – Bud Sagendorf KFS
PRINCE VALIANT – S – John Cullen Murphy KFS
PRISCILLA'S POP – dS – Ed Sullivan NEA
PRIME TIME – d – Ben Templeton/Tom Forman CTN
PSSST – d – J. Maddox SCI

**NANCY** *By Ernie Bushmiller*

TANK McNAMARA – dS – Jeff Millar/Bill Hinds UPS
TARZAN – dS – John Celardo/Mike Grell UFS
TENNIS...THE BJORN BORG WAY – 3tw – UPS
TEX BENSON – d – Chuck Roblin DBI
THERE OUGHTA BE A LAW – dS – Warren Whiple/Frank Borth UFS
THEY'LL DO IT EVERY TIME – dS – Bob Dunn/Al Scadutto KFS
THIS WEEK IN ASTROLOGY – S – Bernice Bede Osol/Elmarine Hanratty NEA
*THOSE BROWNS – w – Bill Murray MFS
THOSE WERE THE DAYS – w – Bill Murray SM
TIGER – Bud Blake KFS
TIM TYLER'S LUCK – d – Lyman Young/Bob Young KFS
TRAVELS WITH FARLEY – d – Phil Frank FNS
TREASURY OF CLASSIC TALES – S – Disney KFS
TRUDY – dS – Jerry Marcus KFS
TUMBLEWEEDS – dS – Tom K. Ryan FNS
TUTANKAMUN – d – Adam Kovacs ASD
2100 A.D. – w – Joan Altabe DBI
TWITCH – w – How Rands SM
UNCLE ART'S FUNLANDS – S – Art Nugent UFS
*U-NUTTY NATIONS – d – Tom Kukic API
*VERBENA – d – Perry Howze NYT
WEE PALS – dS – Morrie Turner FNS
*WET SET – d – Jack Bonestell ADF
*WILLY 'N ETHEL – dS – Joe Martin FNS
*WINGTIPS – dS – Michael Goodman UPS
WINNIE-THE-POOH – dS – Disney KFS
WINNIE WINKLE – dS – Henry Raduta/Joe Kubert Studio CTN
WINTHROP – dS – Dick Cavalli NEA
THE WIZARD OF ID – dS – Johnny Hart/Brant Parker FNS
WONDERWORLD – dS – Jo Cuellar UPS
WORLD'S GREATEST SUPER-HEROES STARRING SUPERMAN – dS – Gerry Conway/George Tuska/Vince Colletta CTN
WRIGHT ANGLES – dS – Larry Wright UFS
*YOUR NEWSPAPER – S – Bill Kresse JPS
ZANIES – d – J. Maddox SCI
ZIGGY – dS – Tom Wilson UFS

The following strips were discontinued during the past year -- or EDITOR AND PUBLISHER skipped their listing in this year's issue.

Key to involved syndicates:

AF – Allied Feature Syndicate
ASD – Asdek Publishing
CNF – Canada Wide Feature Service
CSP – Community and Suburban Press Service
CWS – Cartoonists & Writers Syndicate
FSF – Four-Star Features
VEB – Byron Vaughns Enterprises
WCS – West Coast Syndicate
RIP – Rip-Off Comics Syndicate

ACME WOODS – w – Dyke Williams DBI
ALBERT HERBERT HAWKINS – Frank Dickens FLD
BASIL – Gerry Lants UPS
BIMBO'S CIRCUS – S – Howie Schneider UFS
BISTROG ONOFFANDON – w – Corrine Pettys RIP
BOOMER – d – Bill Boomer/Mel Casson UFS
DuPONT CIRCLE – dS – Allen/Hartley WPW
ENCYCLOPEDIA BROWN – dS – Donald Sobol UPS
FAMILY – w – Doug Wright TSS
FAT FREDDY'S CAT – w – Gilbert Sheldon RIP
THE FLINTSTONES – dS – Gene Hazleton MCN
FLUBS AND FLUFFS – dS – Jerry Robinson CWS
FOOTNOTES – w – Larry Gonnick RIP
FREDDY – dS – Rupert Baldwin FNS
GOLDBRICK AND CO. – w – Tom Gibb EXM
GOOD OLD DAYS – S – Erwin L. Hess UFS
THE GRAY DISPATCH – w – T.E. Dillon DFS
GRIFFITH OBSERVATORY – w – Bill Griffith RIP
JOHN PETER ZENGER – d – Richard Lynn LYN
LIFE WITH ROBINSON – d – Jerry Robinson CWS
LIP SERVICE – w – Robert J. DeGutis DFS
MARVELOUS FUN AND GAMES – S – Owen McCarron RTS
THE MISSING LINKS – d – Holly Fuller CWF
MODESTY BLAISE – d – Peter O'Donnell/Enrique Romero LAT
OF MICE AND MEN – w – Tom Milner DFS
PERKINS – d – John Miles RTS

**THE WIZARD OF ID** *By Brant Parker and Johnny Hart*

THE BOSLEYS – S – John Stees UFS
BRASS TACKS – d – Nick Frising AF
BRINY DEEP – dS – Dan Addis UFS
CARTOON CAVALCADE – w – Joel Beck RIP
CARTOON KITCHEN – S – Larry Gonick WCS
CAT – B. Kliban RTS
CECIL DIPSTICK – d – Ray Collins FET
CONAN THE BARBARIAN – dS – Doug Moench/Tom Yeates RTS
CONSOLIDATED ENORMOUS – w – Bob Zahn FET
CORNFLAKES – w – Nellis Johnson SF
CROCKER – w – Jim Erskine CSP
DAVEY DOLLAR – dS – Steve N. Byrne RGA
DEEMS – w SM
DRAWN OUT – dS – Eric Teitelbaum/Bill Teitlebaum LAT
REUBEN – d – Byron Vaughns VEB
RICK O'SHAY – dS – Marian Dern/Mel Keefer CTN
SALT CHUCK – d – Chuck Sharman HF
SHAMBLES – dS – Fred Wagner FNS
SIMON COOL – d – Jerry Breen API
THE SOAPS – w – Joan Altabe DFS
SQUEEGEE – w – Ken Muse CMF
STANISLAUS – w – Dan Nevins CTN
STAR HAWKS – dS – Roger McKenzie UFS
TAKING THE MYSTERY OUT OF CANCER – d – Bee Smart FSF
TUTOR-TOON – w – Johnny Sajem API
VON MABEL'S BACKPACKING – w – Sheridan Anderson RIP
THE WORKING MAN – w – DeLeon Edwards RGA
YOGI BEAR – S – Hanna-Barbera Studio MCN
ZIPPY THE PINHEAD – w – Bill Griffith RIP

# TCR Top 100 Comic Books

| This mo. | Last mo. | Title, number<br>Publisher, format, special features, price if not 50¢ | No. sold |
|---|---|---|---|
| 1 | 1 | THE UNCANNY X-MEN No. 149<br>Marvel | 5256 |
| 2 | - | RAIDERS OF THE LOST ARK No. 1<br>Marvel-Lucasfilms | 3830 |
| 3 | - | ALL STAR SQUADRON No. 1<br>DC | 3734 |
| 4 | - | ARAK, SON OF THUNDER No. 1<br>DC | 3589 |
| 5 | 8 | IRON MAN No. 150<br>Marvel; 48 pages, 75¢ | 3371 |
| 6 | 3 | FANTASTIC FOUR No. 234<br>Marvel | 3313 |
| 7 | 2 | THE NEW TEEN TITANS No. 11<br>DC | 3156 |
| 8 | 10 | DAZZLER No. 7<br>Marvel, guest-stars The Hulk | 2887 |
| 9 | -- | THE KRYPTON CHRONICLES No. 1<br>DC | 2832 |
| 10 | 5* | BIZARRE ADVENTURES No. 27<br>Marvel; Black & white magazine; $1.25; X-Men | 2775 |
| 11 | 13 | DAREDEVIL No. 174<br>Marvel | 2698 |
| 12 | 7 | MOON KNIGHT No. 11<br>Marvel | 2574 |
| 13 | 9 | THE AVENGERS No. 211<br>Marvel; new line-up introduced | 2402 |
| 14 | 12 | KA-ZAR THE SAVAGE No. 6<br>Marvel | 2350 |
| 15 | 28 | THE DEFENDERS No. 99<br>Marvel; guest-starring Silver Surfer, Sub-Mariner, | 2338 |
| 16 | 14 | THE AMAZING SPIDER-MAN No. 220<br>Marvel; guest-stars Moon Knight | 2273 |
| 17 | 21 | PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 58<br>Marvel, Byrne art | 2257 |
| 18 | 17 | ROM No. 22<br>Marvel-Parker Brothers | 2180 |
| 19 | 11* | KING CONAN No. 7<br>Marvel-R.E. Howard, 48 pages; 75¢ | 2147 |
| 20 | 11 | MICRONAUTS No. 33<br>Marvel-Mego | 2095 |
| 21 | 4 | STAR WARS No 51<br>Marvel-Lucasfilms | 2004 |
| 22 | 16 | WARLORD No. 49<br>DC | 2000 |
| 23 | 16* | THE INCREDIBLE HULK ANNUAL No. 10<br>Marvel; 48 pages; 75¢ | 1911 |
| 24 | 20 | CONAN THE BARBARIAN No. 126<br>Marvel-Robert E. Howard | 1887 |
| 25 | 23 | MARVEL TEAM-UP No. 109<br>Marvel; Spider-Man, Paladin and Dazzler | 1882 |
| 26 | 26 | THOR No. 311<br>Marvel | 1834 |
| 27 | 18* | EPIC ILLUSTRATED No. 7<br>Marvel; color magazine, $2.00 | 1782 |
| 28 | 30 | POWER MAN AND IRON FIST No. 73<br>Marvel, guest-stars Iron | 1716 |
| 29 | 22 | CAPTAIN AMERICA No. 261<br>Marvel | 1695 |
| 30 | 25 | MARVEL TWO-IN-ONE No. 79<br>Marvel; Thing and Blue Diamond | 1678 |
| 31 | 6 | JUSTICE LEAGUE OF AMERICA No. 194<br>DC | 1650 |
| 32 | 15 | DC COMICS PRESENTS No. 37<br>DC; Superman and Hawkgirl | 1495 |
| 33 | 31 | MASTER OF KUNG FU No. 104<br>Marvel | 1395 |
| 34 | 27 | THE SAVAGE SHE-HULK No. 20<br>Marvel | 1394 |
| 35 | 36 | GREEN LANTERN No. 144<br>DC | 1379 |
| 36 | 29 | THE LEGION OF SUPER-HEROES No. 279<br>DC | 1356 |
| 37 | 33 | THE SAVAGE SWORD OF CONAN No. 67<br>Marvel; Black & white magazine; $1.25 | 1231 |
| 38 | 38 | BATMAN No. 339<br>DC | 1226 |
| 39 | 35 | THE INCREDIBLE HULK No. 263<br>Marvel | 1216 |
| 40 | 42 | GHOST RIDER No. 60<br>Marvel | 1177 |
| 41 | 39 | DETECTIVE COMICS No. 506<br>DC | 1153 |
| 42 | 43 | MARVEL SUPER SPECIAL No. 20<br>Marvel-Paramount/Disney, color mag; Dragonslayer; $2.50 | 1150 |
| 43 | 32 | MARVEL SUPER SPECIAL No. 19<br>Marvel-United Artists, color mag; For Your Eyes Only, $2.50 | 1124 |
| 44 | 55* | DC SPECIAL SERIES No. 25<br>DC; tabloid; Superman II Moviebook, $2.95 | 1097 |
| 45 | 43 | THE BRAVE AND THE BOLD No. 178<br>DC; Batman and the Creeper | 1087 |
| 46 | 24 | THE FLASH No. 301<br>DC | 1076 |
| 47 | 40 | SUPERMAN No. 363<br>DC | 1056 |
| 48 | 48 | WONDER WOMAN No. 283<br>DC | 1048 |
| 49 | 44* | DC SPECIAL SERIES No. 26<br>DC; tabloid; Superman's Fortress of Solitude; $2.50 | 997 |
| 50 | 44 | THE NEW ADVENTURES OF SUPERBOY No. 21<br>DC | 974 |
| 51 | 41 | ADVENTURE COMICS PRESENTS DIAL 'H' FOR HERO No. 485<br>DC | 955 |
| 52 | 45 | ACTION COMICS No. 523<br>DC | 943 |
| 53 | 50 | HEAVY METAL No. 52 [Vol 4, July]<br>HM; color magazine; $2.00 | 846 |
| 54 | 47 | WORLD'S FINEST COMICS No. 271<br>DC, 48 pages, $1.00; book-length story | 816 |
| 55 | 54 | MARVEL SUPER-HEROES No. 101<br>Marvel, Hulk reprints | 646 |
| 56 | 49 | THE SUPERMAN FAMILY No. 210<br>DC; 48 pages, $1.00 | 592 |
| 57 | 51 | JONAH HEX No. 52<br>DC | 528 |
| 58 | 55 | MARVEL SUPER ACTION No. 35<br>Marvel; Avengers reprints | 492 |
| 59 | 56 | MARVEL TALES No. 131<br>Marvel, Spider-Man reprints, Captain Britain origin | 478 |
| 60 | 52 | THE BEST OF DC No. 16<br>DC; digest; 95¢; Superman's anniversary reprints | 393 |
| 61 | -- | GALAXIA MAGAZINE No. 1<br>Astral Comics; Black & white magazine; $2.50 | 379 |
| 62 | 58 | DC SPECIAL BLUE RIBBON DIGEST No. 13<br>DC; digest; 95¢; Strange Sports Stories reprints | 354 |
| 63 | 49 | CHARLTON BULLSEYE No. 3<br>Charlton; science fiction issue | 304 |
| 64 | 66 | WEIRD WAR TALES No. 103<br>DC | 296 |
| 65 | 57* | THE ROOK No. 10<br>Warren; Black & white magazine; $2.00 | 264 |
| 66 | 68 | SGT. ROCK No. 356<br>DC | 255 |
| 67 | 59 | THE UNKNOWN SOLDIER No. 255<br>DC | 254 |
| 68 | 72 | HOUSE OF MYSTERY No. 296<br>DC | 250 |
| 69 | 73 | THE UNEXPECTED No. 214<br>DC | 234 |
| 70 | 71 | SECRETS OF HAUNTED HOUSE No. 40<br>DC | 229 |
| 71 | 74 | G. I. COMBAT No. 233<br>DC, 48 pages, $1.00 | 194 |
| 72 | 60* | VAMPIRELLA No. 98<br>Warren, Black & white magazine, $2.00 | 193 |
| 73 | 61 | GHOSTS No. 104<br>DC | 191 |
| 74 | 75* | SPIDEY SUPER STORIES No. 54<br>Marvel-CTW | 188 |
| 75 | 65 | CREEPY No. 130<br>Warren; Black & white magazine; $2.00 | 161 |
| 76 | 69 | DONALD DUCK No. 230<br>Whitman-Walt Disney; reprints | 145 |
| 77 | 93 | CRAZY MAGAZINE No. 77<br>Marvel; Black & white magazine, 75¢ | 101 |
| 78 | 53 | UNCLE SCROOGE No. 187<br>Whitman-Walt Disney; reprints | 99 |
| 79 | -- | THE FOX AND THE HOUND No. 1<br>Whitman-Walt Disney | 96 |
| 80 | 62 | Walt Disney's COMICS AND STORIES No. 489<br>Whitman-Walt Disney; part reprints | 74 |
| 81 | 99* | RICHIE RICH SUCCESS STORIES No. 100<br>Harvey | 72 |
| 82 | 79 | RICHIE RICH No 206<br>Harvey | 68 |
| 83 | 98* | RICHIE RICH PROFITS<br>Harvey | 68 |
| 84 | 100* | RICHIE RICH ZILLIONS No. 28<br>Harvey | 63 |
| 85 | -- | RICHIE RICH DIGEST WINNERS No. 10<br>Harvey, digest; 95¢ | 61 |
| 86 | -- | RICHIE RICH INVENTIONS No. 20<br>Harvey | 61 |
| 87 | 90* | RICHIE RICH AND CADBURY, THE PERFECT BUTLER No. 19<br>Harvey | 60 |
| 88 | 97* | RICHIE RICH FORTUNES No. 58<br>Harvey | 58 |
| 89 | -- | DAISY AND DONALD No. 50<br>Whitman-Walt Disney, part reprints | 57 |
| 90 | 87* | ARCHIE No. 307<br>Archie | 54 |
| 91 | 91* | RICHIE RICH AND CASPER No. 40<br>Harvey | 53 |
| 92 | -- | RICHIE RICH BILLIONS No. 42<br>Harvey | 53 |
| 93 | 93* | RICHIE RICH AND HIS GIRL FRIENDS No. 11<br>Harvey | 52 |
| 94 | 89* | ARCHIE, ARCHIE ANDREWS, WHERE ARE YOU DIGEST No. 19<br>Archie; digest; 95¢ | 48 |
| 95 | 86* | BETTY AND ME No. 122<br>Archie | 46 |
| 96 | 95* | RICHIE RICH DIAMONDS No. 54<br>Harvey | 46 |
| 97 | 93* | ARCHIE'S GIRLS BETTY AND VERONICA No. 308<br>Archie | 43 |
| 98 | 96 | BUGS BUNNY No. 227<br>Whitman-Warner Brothers | 43 |
| 99 | 89* | SAD SACK No. 282<br>Harvey | 40 |
| 100 | 90* | LAUGH No. 365<br>Archie | 39 |

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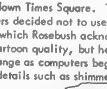
## Cel Break

By Jim Korkis

COMPUTER "ANNIE" MATION. Computer animators meeting in Dallas recently saw one of the most sophisticated film backgrounds yet created with a computer. Commissioned for the upcoming movie ANNIE, it is shifted by computer to match the movement of live actors. Animator Judson Rosebush used photographs of New York from 1932 to reconstruct the view from Daddy Warbucks' limousine as it drives down Times Square. The movie producers decided not to use the background which Rosebush acknowledges has a cartoon quality, but he says that will change as computers begin rendering details such as shimmers of light.




THE ANIMATED NEWS. One of the liveliest innovations at the NBC NIGHTLY NEWS is an animated editorial cartoon provided by Mike Peters, cartoonist for the Dayton DAILY NEWS, and the animation firm of Bajus-Jones in Minneapolis. Peters has been providing two or three cartoons a week for the past month, an arrangement NBC News president Bill Small calls "experimental" and "too early to evaluate." (Peters' cartoons have included Santa Claus helping the nation's stranded airplane travelers and the movie creature Alien reporting to an immigration office and being labeled a "guest worker.") A typical Peters cartoon runs twenty seconds and has 480 frames.

DON BLUTH STORY PART III. Fred Patten called me to let me know the real truth behind the Don Bluth story. According to him, Bluth studios is not going to contest Whammo's claim to owning the word "frisby" because the studio is a new one and is gambling everything on this film. A lengthy court action, even if Bluth Studios won, would delay the film's release and undoubtedly cause the demise of the studio. Secondly, Bluth is planning on a lot of merchandising connected with the film and since Whammo is already in the toy arena, it could prevent the name "frisby" from appearing on merchandise connected with the film. So the popular, award-winning book, MRS. FRISBY AND THE RATS OF NIMH, will be filmed as THE SECRETS OF NIMH with Mrs. Brisby in a starring role. Thanks to Fred for this information and this also allows me the opportunity to praise his recent articles about animation (especially his fine one about Nelvana Studios that appeared recently in FANTASTIC FILMS #25).

CREDIT WHERE IT IS DUE. You may notice that popping up this season on the animation output of Hanna-Barbera and Ruby-Spears is something a bit different. They have started to give individual writers credit for stories. (As opposed to last season when Mark Evanier's name was listed in the mass credits at the end of the THUNDARR program despite the fact that he only wrote one episode -- the one where the man-apes are putting a mechanical King Kong back together.) Filmation has always listed individual credits on their shows but that was primarily because they paid less for scripts and the credit was considered extra compensation.

IRAN ISN'T OVER YET. Sgt. James Lopez of Globe, Arizona was serving as an embassy guard in Tehran when the Iranians took it over and he was held hostage for over 400 days. Since returning to the States, he spent four weeks in Dallas designing an animated film about the embassy takeover and its aftermath. He did model sheets, storyboards, etc., but there is no further information on the development of this project.

BEATLEFAN. There is a fanzine devoted to the Beatles called BEATLEFAN. Why is this of interest to animation fans? Well, the August-September issue (Volume 3, No. 5) features a long article on the Beatles cartoons, a synopsis of each cartoon, some nice illustrations and tons of information. All of this is supplied by Christopher Cook, a very nice young fellow and good cartoonist, who loves the Beatles cartoons. He's done a lot of original research, writing to people involved in the show, and the article gives recognition to artists that might have been passed over in another article. By the way, an animated short by Christopher, in which he sneaked in a picture of John Lennon, recently won an award at the Atlanta Comics and Fantasy Fair. This issue is available for $1.50 ($6.00 for a year's subscription; it's published six times a year) from The Goody Press, BEATLEFAN, P.O. Box 33515, Decatur, GA 30033. And please tell them you saw the mention in Jim Korkis's column if you decide to order!

CHIPMUNK FEVER. Not only is there a CHIPMUNK PUNK album featuring the sounds of Alvin, Simon and Theodore (the record sold more than a million copies) but there is now an album called URBAN CHIPMUNK with the three chipmunks tackling country and western sounds. You can get an official Urban Chipmunk T-shirt for $7.95 from Bagdasarian Productions, 5373 West Pico Blvd., Los Angeles, CA 90019. (Be sure to tell 'em which size: S, M, L and XL and whether it's for an adult or child.) CHIPMUNK PUNK was recorded for Pickwick's Excelsior Records, but Excelsior and Ross Bagdasarian Jr. (who is a lawyer and whose late father created the Chipmunks; he and his wife do all the voices now) had a falling out and the new album is on RCA. So, Excelsior created their own speeded-up squeaky-voiced group, the Squirrels (Shirley, Squirrely and Melvin) and released an album. There had been a Shirley and Squirrely single a few years ago. What happens next may only be revealed in the courts; neither side is talking anymore about the whole situation.

WALT DISNEY WORLD. Walt Disney World opened on October 1, 1971 and now, ten years later, both of Disney's theme parks are planning celebrations of the "Tencennial," which will last an entire year. A dedication plaque in the Town Square of Walt Disney World states the following: "WALT DISNEY WORLD is a tribute to the philosophy and life of Walter Elias Disney and to the talents, the dedication and the loyalty of the entire Disney organization that made Walt Disney's dream come true..." And it looks as if Uncle Walt's dream will continue. In 1983 Japan's first theme park and Disney's first foreign venture will open for business: TOKYO DISNEYLAND. It is being built on a landfill that was once part of Tokyo Bay. Construction of the park alone will cost $400 million. To ensure that the Disney touch is maintained after the park opens, a Tokyo Disneyland University is being

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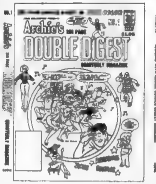
set up to train the 5000 employees needed to keep the Magic Kingdom filled with the Disney Spirit. Just as it is in Anaheim and Orlando, the "preferred" employee will be young, outgoing, cleancut, and helpful.

CINDERELLA STORY. Disney's CINDIRELLA will be rereleased to theatres this winter. An interesting sidenote: to celebrate L.A.'s Bicentennial, a special two-hour television program called A GIFT OF MUSIC was produced. One special moment was a duet between Snow White and Prince Charming. The singers? Adriana Caselotti, the original voice of Snow White from Disney's animated classic, and Mike Douglas, talk show host and the voice of Prince Charming in Disney's CINDERELLA.

A TELEVISION ANIMATION BOOK. During the past year, I've received two offers to author a book about television animation. After seeing the Lenberg book, I've decided now is the time to do something about it before more misinformation gets into print or information is lost forever as it is with the history of some theatrical cartoons. My fiance, Lori Marthe, is organizing my disorganized files so I can sit down and seriously start to work rather than spend my time hunting for material. I am announcing this fact so that anyone who wishes to contribute information or other help will have the opportunity to do so. My goal is to write the best possible book on television animation, and that means that I won't be able to do it alone. If you're interested in this project or have animation news for this column, please contact Jim Korkis, 707 West Doran, Glendale, CA 91203.

ARCHIE DOUBLE DIGEST QUARTERLY MAGAZINE No. 1, December. A new title with a new size -- 256 pages for $1.95. Dan DeCarlo did the cover. [10/20]



ARCHIE'S GIRLS, BETTY AND VERONICA No. 313, January. Dan DeCarlo did the cover. [10/27]

ARCHIE'S JOKEBOOK No. 283, January. Stan Goldberg did the cover. [10/27]

ARCHIE'S PALS 'N' GALS No. 156, January. Stan Goldberg did the cover. [10/27]

PEP No. 381, January. Stan Goldberg did the cover. [10/27]

ARCHIE No. 312, January. Dan DeCarlo did the cover. [11/3]

JUGHEAD No. 320, January. Stan Goldberg did the cover. [11/3]

LAUGH No. 370, January. Stan Goldberg did the cover. [11/3]

LAUGH COMICS DIGEST No. 38, January. Dan DeCarlo did the cover. [11/3]

LIFE WITH ARCHIE No. 229, February. Stan Goldberg did the cover. [11/3]

ARCHIE GIANT SERIES MAGAZINE No. 513, December. Featuring BETTY AND VERONICA CHRISTMAS SPECTACULAR, with a cover by Dan DeCarlo. [11/10]

ARCHIE GIANT SERIES MAGAZINE No. 514, January. A Dan DeCarlo cover on this issue featuring ARCHIE'S CHRISTMAS LOVE-IN. [11/10]

BETTY AND ME No. 126, February. Dan DeCarlo cover. [11/10]

JUGHEAD WITH ARCHIE DIGEST No. 48, January. Dan DeCarlo did the cover. [11/10]

LITTLE ARCHIE No. 174, January. Dexter Taylor did the cover. [11/10]

ARCHIE GIANT SERIES MAGAZINE No. 512, December. ARCHIE'S CHRISTMAS STOCKING is featured with a cover by Dan DeCarlo. [11/17]

ARCHIE GIANT SERIES MAGAZINE No. 515, January. Featuring SABRINA'S CHRISTMAS MAGIC, this issue has a cover by Dan DeCarlo. [11/17]

ARCHIE'S TV LAUGHOUT No. 84, February. Stan Goldberg did the cover. [11/17]

JUGHEAD'S JOKES No. 75, January. Stan Goldberg did the cover. [11/17]

## Comics Extras

by Ron Massengill

A couple of school items to start... from NASTA comes what every coupon clipper needs -- a pair of Hulk scissors. If circles are more your

thing than cutting, then NASTA also has a Spider-Man compass. This can draw a circle from 1/4 inch to six inch radius. An unusual item from NASTA is the Spider-Man School Kit. The items listed on the package are: (one each) pencil case, pencil sharpener, eraser, pencil (the only item without Spidey on it) and six inch ruler. What makes this unusual is the six inch ruler is not marked in inches but in metric terminology.

Gordy International has a nice Spider-Man decoder for people interested in codes.

Mattel has added two new Hot Wheels to their line: #3300 features the Silver Surfer, and #3301 has Iron Man.

The only new Halloween costume I'm aware of presently is the Ram costume.

A new treat on the drug-store candy racks is Popeye Shredded Bubble Gum (it's green) from Amurol Products Company in Naperville, IL. Buy a pack but don't eat it!

A word of awareness to all you Batman collectors: about forty or fifty Bat Grenades were recently discovered in Chicago. The lot was split about five ways, and anyone interested can drop me a line inquiring.

A final thaought. I've been approached by a few collectors and have thinking of starting an APA dealing with super-hero toy collecting. Anyone who is interested please write me at 1637 West Gregory, Chicago, IL 60640.

Next issue will have my first Christmas column.

## Charlton News

Charlton is discouraging any more submissions for the time being for the CHARLTON BULLSEYE comic, as they now have enough material to fill eight more issues, with no chance of increasing frequency or beginning another book at the present. They will continue to look at submissions, but the chances of acceptance in the near future are not good at the moment. BULLSEYE is said to be successful, though not a runaway best seller.

Charlton wishes to thank fandom for encouragement, cooperation, and very little criticism for "taking advantage" of the contibutors.

CHARLTON BULLSEYE #6 will feature the origin of funny animal-super-hero THUNDERBUNNY, created by Martin Greim, and planned before the announcement of DC's CAPTAIN CARROT. BULLSEYE #2 was not very successful in the fan-oriented direct sales, but has done the best on the newsstand of all of the issues so far.

## Coming Comics

GHOST MANOR No. 61, February. [11/5]

GUNFIGHTERS No. 71, February. [11/5]

FIGHTIN' MARINES No. 161, March. [11/12]

HAUNTED No. 60, March. [11/12]

ATTACK No. 33, March. [11/17]

SCARY TALES No. 31, March. [11/17]

## Books

by Mark Sabljak

BLAZING STAR -- The Donner Publishing Co. of Virginia Beach, VA, is certainly not one of the major names in publishing -- like Random House or Holt, Rinehart and Winston. But the company feels like it has a real big winner in its Starblaze Editions trade paperback line.

A company spokesman boasted that two of the recent publications in the line of paperbacks were among LOCUS MAGAZINE's top five national tarde paperback bestsellers -- THE MOON'S FIRE-EATING DAUGHTER by John Myers and MYTHCONCEPTIONS by Robert Aspirin.

And with four books on the way -- and its color edition of ELFQUEST hard to keep in stock in bookstores -- everything seems to be coming up roses for the small publisher's line.

"Everything is exceeding our hopes," said spokesman Dick O'Connor. "The B. Dalton company just made a huge purchase. And one of our new books, MALLWORLD, is by an author who just won the Hugo as the best new science fiction and fantasy writer -- Sompow Sucharitkul.

O'Connor thinks a particular reason the line is doing so well is its price. The Starblaze paperbacks are priced at $4.95, and O'Connor says, as the price of regular-sized paperbacks creep up and the price of major publishers' trade paperbacks move up $6.95 and $7.95, Starblaze will be where it wants to -- in the middle as a viable alternative.

"And we plan on keeping our price right there," O'Connor said.

STARBLAZE REVIEW -- Two of the books that I received from Starblaze recently were THE MOON'S FIRE-EATING DAUGHTER by Myers and WE ARE ALL LEGENDS by Darrell Schweitzer.

The Myers book, it is explained, is a sequel to his 1940 book, SILVERLOCK. The promotional material that accompanied the book said: "In SILVERLOCK, Myers captivated readers with "The Commonwealth" -- a delightful realm where the most beloved characters of world literature still live and love and brawl. Now in THE MOON'S FIRE-EATING DAUGHTER, he takes us down 'The Road,' which runs through The Commonwealth -- and just a little bit further!"

The book has cover and back

illustrations by Thomas Canty, in a style reminiscent of Barry Smith, and each chapter is set off by black and white illustrations. The whole thing is really a lovely package. But the bad news -- I found it very difficult to get into the book because of Myers' writing style. For example: "Nobody said anything, as I sawed through the Elamite's neck with my copper knife, but I didn't mind jealously. I'm going to like strolling past my patootie's tent, nonchalantly swinging this curlylocks with one hand."

So, for the second time in the longevity of this column I've broken my rule and reviewed a book that I haven't read in its entirety. I'm going to put this book in a special place for a time when I have some real peace and quiet and can concentrate on what I'm reading. (That's a real rarity these days with Maggie -- 17 months old and "full of the dickens" as the polite members of our family like to put it.)

A much easier to read book was Schweitzer's LEGENDS with a color wraparound cover by Fabian and numerous black and white illustrations within by him.

But while interesting to read, LEGENDS is as depressing a book as I've seen for awhile. About Sir Julian, a newly-made knight in medieval Europe, it chronicles his fall from the grace of Christianity through a struggle to find his identity between the forces of good and evil. Along the way Julian meets witches, vampires and other gods in chapters that have appeared as short stories in books such as SWORDS AGAINST DARKNESS and THE YEAR'S BEST HORROR STORIES. Don't misunderstand me, this book is captivating. But don't go into it expecting a "high" because you most likely won't get it. Instead, you'll get a book that poses more questions than answers.

MORE DEPRESSION -- Picked up a copy of the first book in what is to be a series of Mathew Swain, 21st century private eye. Entitled, HOT TIME IN OLD TIME, it is a snazzy blend of hard-boiled detective and science fiction. I found this book a good read -- except that Swain's 21st century world, where the police carefully study the possible cost of an investigation before they proceed and don't undertake to solve crimes they don't feel worth it, is almost too downtrodden to believe. This hard-to-believe setting tugs at the very credibility of the plot when Swain says he will continue with a dangerous case, basically, because justice must be served. Why should it? In the world he lives in, one gets the idea that there is no justice. So why bother? But I read the book, anyway. And found the idea of including a good portion of the second book at the end intriguing. I'll probably buy that one, too.

AN EDITORIAL COMMENT -- I was employed (using the term loosely) by The COMIC READER to present a monthly column on books. But I still spend more a month on comics than I do books. That's why I feel a brief digression won't hurt. My favorite comic is CONAN THE BARBARIAN, so when Gil Kane was named as the new artist, I held my breath that he could keep the magazine as strong as I believe it had been. I really like Kane's work on Star Hawks and felt it was one of the most innovative strips to come along in quite a while. In fact, it was too innovative for tradition-bound American newspapers. (I should know, I work for one.) When I read Sam Kujava's comment in last month's "A Comic Reader" column here, I could no longer keep still. Kane and Conan don't mix. Conan looks like all of Kane's other heros and adventurers. His women look like all the women he has ever drawn. And his monsters all look the same. That is because Kane has an annoying habit of using loose illustration -- letting a few dots suffice for a whole nose and letting a few muscles suffice for a whole arm. I am not alone in my conviction. I buy two copies of each issue and immediately send one to my dad (notice how I deftly weave my entire family into this column -- Hi Mom!) and being an artist himself (you should see some of the super-heroes he drew on his high school textbooks) I feel he adds some credibility to my assessment when he criticized Kane's work. Even the comics bookstore I frequent is feeling the effects, as the proprietor said sales of Conan are down since Kane took over. Marvel, please take Kane off and put him on something else, maybe a futuristic tale such as his Star Hawks. But do it quickly, before Conan dies. There, now it's out of my system.

BACK TO BOOKS -- Among the books I've received: From DAW, THE YEAR'S BEST HORROR STORIES SERIES IX edited by Karl Edward Wagner including stories by Stephen King and Harlan Ellison; a $3.95 paperback issue of King's FIRESTARTER by Sigent; DRAY PRESCOTT: 25 LEGIONS OF ANTARES; SWORDS OF THE HORSECLANS by Robert Adams; THE JAWS OF MENX by Ann Maxwell, and MacMORGAN No. 4: THE DEADLIER SEX by Randy Striker.

THE YEAR'S BEST HORROR STORIES with a cover by Michael Whelan, is a particularly nice selection with a good balance of stories.

AN ENDORSEMENT -- Last issue, the editors scooped me with a bit about Ideal Books' publication of four Marvel origin ~~titles~~. I got a copy of each in the mail and they are very nicely done. With sharp cover paintings and beautiful color, they are well worth the $2.95 cover price.

FALL OFFERINGS -- The big news may be the resumption of the "Executioner" series, this time by Harelquin of Canada. According to PUBLISHERS WEEKLY MAGAZINE, the bible of the business, Harlequin has won the first round of a legal battle with former publisher Pinnacle over the right to publish Don Pendleton's series, and after the US District Court ruling, planned on issuing number 39, THE NEW WAR, in October.

More due this fall and early winter: Movie books, THE JAMES BOND FILMS at $10.95 in paper and $19.95 in cloth from Arlington House, with Steven Jay Rubin's book promised to take us behind the scenes from Connery to Moore; and THE FILMS OF CLINT EASTWOOD at $16.95 in cloth by Boris Zmijewsky and Lee Pfeiffer from Citadel Press. From Andrews and McMeel, a new book of editorial cartoons by Oliphant entitled THE JELLYBEAN SOCIETY at $6.95 in paper and ZIGGY'S SUNDAY FUNNIES, a 112 page hardcover collection of Tom Wilson's 52 best color strips at $15.00.

ARAK/SON OF THUNDER No. 6, February. "The Stalkers of the Snow" is by Roy Thomas, Ernie Colon and Rodin Rodriguez. Colon did the cover. [11/5]

THE BEST OF DC No. 21, February. The Justice Society of America is in the spotlight once again, and the stories reprinted are "The Origin of the JSA" by Paul Levitz, Joe Staton and Bob Layton (from DC SPECIAL #29),

An Invitation To Join The

# MASTER CLASS

A Private Seminar In Illustrating Comics Conducted At
The Los Angeles & New York Creation Conventions by

**Burne Hogarth, Gil Kane, & Harvey Kurtzman**

**BURNE HOGARTH** was one of the founders of the School For Visual Arts in New York City, where he taught anatomy and drawing classes, and was also the Coordinator of Curriculum, Design, and Art History. His lecture demonstrations at the School formed the basis for his critically praised books, *Dynamic Anatomy, Drawing The Human Head,* and *Dynamic Figure Drawing.* Hogarth's work on the Tarzan newspaper strip—which he took over from Hal Foster—has proved a tremendous international influence on comic art. His diversified professional career encompasses over 40 years in art education, the fine arts, magazine illustration, advertising, and comic art.

**Hogarth** will teach anatomy and the human figure. His seminar will be broken down into hourly units: 1) The Head: shape, masses, and proportions; 2) Details of Facial and Head Forms: drawing facial contours, the nose, cheekbone, placement of eyes, the mouth and lips, more; 3) The Torso Figure Masses: linking the chest mass and pelvic mass, the leg and arm hook-ups, front and back torso breakdowns, more; 4) Arm and Leg Form Structures: linking the hands and feet, the simplified rotation mass of arms and legs, and more.

**GIL KANE** is one of the most accomplished and knowledgeable artists in the comics field. His approach to storytelling and visual dynamics has been an overwhelming influence on contemporary comic art. Kane has drawn both comic *books* and comic *strips* in addition to pioneering innovative formats for the graphic narrative, such as magazine-length stories (*His Name Is...Savage*) and paperback format (*Blackmark*). He drew the now-classic *Green Lantern* and *Atom* series for DC in the mid-'60s, and Marvel's most popular characters in the '70s—including Conan, Iron Fist, Warlock, and Spider-Man. He has drawn the newspaper strips *Flash Gordon, Tarzan,* and *Star Hawks.* He has taught anatomy and drawing at New York University and Parsons School, and lectured at Amherst College, the School For Visual Arts, Houston University, and others.

**Kane** will teach "picturemaking," encompassing: composition; design; structuring the elements in a given space in order to achieve a pleasing dramatic effect; the formal principles of perspective; panel arrangement; visual storytelling; and page design.

**HARVEY KURTZMAN** is renowned for single-handedly raising the level of comics with his mature, sophisticated work on EC Comics' *Two-Fisted Tales* and *Frontline Combat.* His work on these books is unparalleled for its dramatic pacing, narrative structure, writing, and visual storytelling. He later created the comic book *Mad* and supervised its transition from a color comic book to a black-and-white magazine. After *Mad,* Kurtzman edited *Trump,* a humor comic, for Hugh Hefner; he edited *Humbug* for the Artist's Syndicate, and *Help!* for Warren Publishing. He was the cartoon editor of *Esquire* magazine, and currently writes and draws (paints) *Little Annie Fanny* with Bill Elder for *Playboy,* and teaches satirical cartooning at the School For Visual Arts in New York City.

**Kurtzman** will teach a variety of subjects, including dramatic visual continuity, full process color work (especially the use of water color); explanation of tools used in drawing, including inks, the differences and uniqueness of pens and brushes, etc.; a discussion using the elaborate breakdowns for *Little Annie Fanny* vis a vis design and panel continuity; discussions will include analyzing humor, selling strips and cartoons to the magazine market, international comic art (with a focus on French comics), the future of cartooning, and more.

The basic principles of drawing and comics illustration are now being taught in a private seminar by three masters of the form. This is an invitation to learn and understand the underlying principles of drawing comics, including anatomy, perspective, composition, visual continuity, narrative construction, and page design.

The Master Class seminar will be taught at comic art conventions in major cities throughout the United States. The first two seminars will be held in Los Angeles (Creation Con, November 14 and 15) and New York City (Creation Con, November 27 and 28). The class will be taught in a private room separate from the convention itself. The seminar consists of three two-hour classes a day for two days. Each two-hour segment is taught by one of the three teachers. In the two-day period, Burne Hogarth, Gil Kane, and Harvey Kurtzman will provide 12 hours of intensive instruction and study.

The cost of the seminar is $100 per student. The size of your class is limited, so please reserve your place in the Master Class as soon as you can. Make checks or money orders payable to Gary Groth, Administrator.

Send to: MASTER CLASS
196 W. Haviland Lane, Stamford CT 06903

☐ Enclosed is my check (or money order) for $100.00. I would like to enroll in the Master Class in ☐ Los Angeles ☐ New York (please check one). I understand that I will receive instructions in advance explaining the exact time and place the seminar will be held and preparations I'll be expected to make for the class.

Please make checks payable to Gary Groth, Administrator. Please address all inquiries to Gary Groth at the address above, or phone 203-329-7633.

Name_____

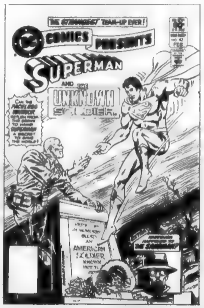
Address_____

City_____ State_____ Zip Code_____

"The Day That Dropped Out of Time" by John Broome, Irwin Hasen, Joe Kubert, Lee Elias, Paul Reinman and Frank Lanning (from ALL-STAR COMICS #35), and Starman and Black Canary in "Mr. and Mrs. Menace" by Gardner Fox and Murphy Anderson (from BRAVE AND THE BOLD #61). George Perez did the cover. [11/5]

DC COMICS PRESENTS No. 42, February. "The Specter of War" is by Paul Levitz, Irv Novick and Frank McLaughlin. Superman teams up with an Unknown Soldier from beyond the grave. Also, "Whatever Happened To The Sandman?" is by Mike Barr, Jose Delbo and Joe Giella, and explains the current whereabouts of the gas-masked crimefighter. Rich Buckler and Frank Giacoia did the cover. [11/5]

DC SPECIAL BLUE-RIBBON DIGEST No. 18, February. Sgt. Rock and the Men of Easy Co. are the stars of this issue, and the reprints include "Sergeants Aren't Born" by Robert Kanigher and Joe Kubert (from SHOWCASE #45), "Penny For Jackie Johnson" by Kanigher and Kubert (OUR ARMY AT WAR #179), "Battle Tags For Easy Co." by Kanigher and Kubert (OAAW #120), "I Kid You Not" by Kanigher and Kubert (OAAW #238), "Head-Count" by Kanigher and Kubert (OAAW #233), and "Calling Easy Co." by Kanigher and Kubert (OAAW #87). Joe Kubert did the cover. [11/5]

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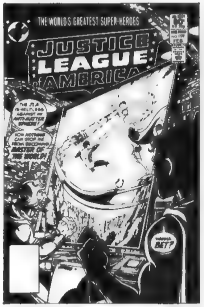
GHOSTS No. 109, February. In this one: "The Darker Shade of Death" by Dan Mishkin, Gary Cohn and Rudy

Zamora; "The Corpse Wasn't Ready to Die" by George Kashdan, Howard Bender and Larry Mahlstedt; "The Spectral Sculptor" by Kashdan, Dick Ayers and Bruce Patterson; and "Fingered" by Bruce Jones and Fred Carrillo. Ernie Colon did the cover. [11/5]

JUSTICE LEAGUE OF AMERICA No. 199, February. "Grand Canyon Showdown" is by Gerry Conway, Don Heck and Brett Breeding. With the Time Lord's help, the JLA is stuck in the old West where they must enlist the aid of Jonah Hex, Bat Lash, Cinnamon and Scalphunter to get back. George Perez did the cover. [11/5]

WEIRD WAR TALES No. 108, February. This three-story issue features two continuing features: the Creature Commandos, who star in "In The Kingdom of the Damned" by J. Marc DeMatteis, Bob Hall and John Celardo, and the G.I. Robot, who appears in "Robots Don't




Have Hearts" by Robert Kanigher, Pat Broderick and John Beatty. The other story is "Jasper Pepperdine, Defender of Time and Space" by Mike Barr (his final issue as editor) and Jose Garcia Lopez. Joe Staton and Bruce Patterson did the cover. [11/5]

WONDER WOMAN No. 288, February. "Swan Song" is by Roy Thomas, Gene Colan and Romeo Tanghal. The swan song of the title is in reference to her old life and costume as the new team takes over as WW becomes Wonder Woman's insignia as well as initials. Colan and Dick Giordano did the cover. [11/5]

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BATMAN No. 344, February. "Monster, My Sweet" is by Gerry Conway, Gene Colan and Klaus Janson. Joe Kubert did the cover. [11/12]

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THE FLASH No. 306, February. "Through a Glass, Permanently" is by Dan Mishkin, Gary Cohn and Carmine Infantino and Bob Smith. Then Doctor Fate begins new present-day adventures starting with "Apocolypse of the Fifth Sun" by Martin Pasko, Keith Giffen and Larry Mahlstedt. Infantino and Smith did the cover. [11/12]

G.I. COMBAT No. 238, February. The Haunted Tank stories are "The Secret Front" by Robert Kanigher and Sam Glanzman and "Battle Ark" by Kanigher, Dick Ayers and Glanzman. The O.S.S. story is "Spy Kill Spy" by Evan Douglas and E.R. Cruz; others are "Soldier in a Showcase" by David Allikas and Gerald Forton; "The Runner and the Flame" by Douglas and Gerry Talaoc; "Nose For Danger" by George Kashdan and Dick

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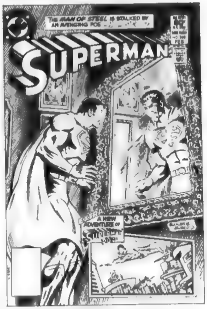
Ayers; and "Gas Attack" by Kashdan and Ayers. Joe Kubert did the cover. [11/12]

JONAH HEX No. 57, February. "The Debt" is by Michael Fleisher, Ross Andru and Tony DeZuniga. Also, El Diablo stars in an untitled story by Gary Cohn, Dick Ayers and Tony DeZuniga. Andru and DeZuniga did the cover. [11/12]

THE NEW TEEN TITANS No. 16, February. "Starfire Unleashed" is by Marv Wolfman, George Perez and Romeo Tanghal. Starfire's repressed personality is brought to the fore when a loved one is killed. Also: a sixteen page insert which prevues the new CAPTAIN CARROT AND HIS AMAZING ZOO CREW book by Roy Thomas, Scott Shaw, Ross Andru and Bob Smith. Perez and Tanghal did the cover. [11/12]

SECRETS OF HAUNTED HOUSE No. 45, February. This issue's stories are:

"The Passing of the Power" by Jack C. Harris and Tom Sutton; a new series called the Curiosity Shop's first episode, "The Final Page" by Tom Sciacca and Ric Estrada; "The Royal House of the Dead" by Robert Kanigher and Vic Catan; and "Star-Trakker" by Stan Timmons and Steve Ditko. Ernie Colon and Joe Orlando did the cover. [11/12]

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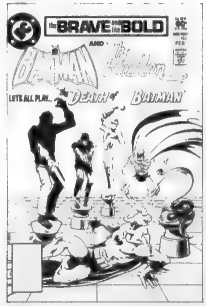
SUPERMAN No. 368, February. "The Revenger of Steel" is by Cary Bates, Curt Swan and Frank Chiaramonte. Superman continues to battle his Revenge Squad double. Also, Superman 2021 stars in "Deadly New Year, 2021" by Bob Rozakis, Alex Saviuk and Frank Chiaramonte. Rich Buckler and Terry Austin did the cover. [11/12]

THE BRAVE AND THE BOLD No. 183, February. "The Death of the Batman" is by Don Kraar, Carmine Infantino and Mike DeCarlo. If he can team up with the Joker, why not Batman and The Riddler? Plus, Nemesis stars in "Foxes and Hounds" by Cary Burkett and Dan Spiegle. Jim Aparo did the cover. [11/19]

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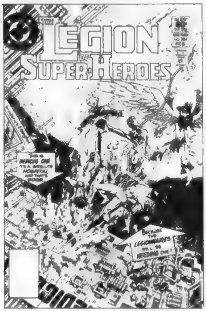
GREEN LANTERN No. 149, February. "Death By Fire and Ice" is by Marv Wolfman, Joe Staton and Dennis Jensen. Then, Tales of the Green Lantern Corps investigates "Earth's First Green Lantern" in a Paul Kupperberg-Don Newton-Dan Adkins story. Staton and Dick Giordano did the cover. [11/19]

HOUSE OF MYSTERY No. 301, February. This issue includes "The Scoop" by Bruce Jones and Tom Yeates; "Virginia" by Dan Mishkin, Gary Cohn and Jan Duursema; "Pipeline to Hell" by Mishkin, Cohn and Ruben Yandoc; "Lady In Black" by Bill Kelley and Rodin Rodriguez; and "Di..ctions" by Len Wein and Dan Spiegle. Joe Kubert did the cover. [11/19]

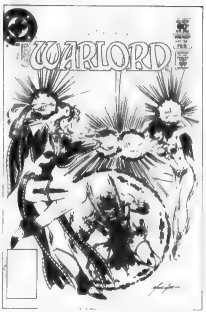
THE LEGION OF SUPER-HEROES No. 284, February. "The Soul Thief From The Stars" is by Paul Levitz, Pat Broderick and Bruce Patterson. Broderick and Romeo Tanghal did the cover. [11/19]

THE PHANTOM ZONE No. 2, February. "Terror of the Twilight Dimension" is by Steve Gerber, Gene Colan and Tony DeZuniga. This story guest-stars Batman, Green Lantern, Wonder Woman and Zatanna, among others. Colan and Giordano did the cover. [11/19]

SGT. ROCK No. 361, February. Rock stars in "Keep Me Alive" by Robert Kanigher and Frank Redondo. Also featured: "The Pass" by Tim Truman, "The Stand" by Ron Randall, and "Cyborg" by Tom Mandrake. Joe Kubert did the cover. [11/19]




THE SUPERMAN FAMILY No. 215, February. Supergirl battles her future counterpart in "Crisis At the Crossroads of Time" by Martin Pasko, Winslow Mortimer and Vince Colletta. Mr. and Mrs. Superman appear in "Beware the Ultra-Ant" by E. Nelson Bridwell, Irv Novick and Frank Chiaramonte. Clark Kent stars in "Take Me Out Of the Ballgame" by Bob Rozakis, John Calnan and Frank McLaughlin. Lois Lane meets "The Man Who Lived Twice" in a story by Tamsyn O'Flynn, Bob Oksner and Vince Colletta. And Jimmy Olsen is




featured in "Charity Begins With Death" by Paul Kupperberg, Jose Delbo and Vince Colletta. Rich Buckler and Colletta did the cover. [11/19]

WARLORD No. 54, February. "Sorceress Supreme" is by Mike Grell, Mark Texiera and Mike DeCarlo. And Dragonsword concludes with "Dragonsword Part 4" by Paul Levitz and Tom Yeates. Mike Grell did the cover. [11/19]

ACTION COMICS No. 528, February. "Star-Kill" is by Marv Wolfman, Curt Swan and Frank Chiaramonte. Superman takes on Brainiac as an ally? Aquaman also is featured in "Land-Masters of the Sea" by Bob Rozakis, Alex Saviuk and Frank Chiaramonte. Rich Buckler and Frank Giacoia did the cover. [11/26]

ADVENTURE COMICS PRESENTS DIAL "H" FOR HERO No. 490, February. "Into the Abyss" is a book-lengther written by E. Nelson Bridwell and Bob Rozakis and drawn by Carmine Infantino, Howard Bender and Larry Mahlstedt.

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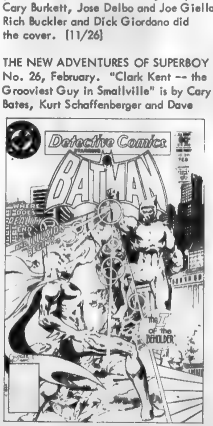
Into the abyss is where ADVENTURE COMICS, DC's oldest surviving title, is headed, though after this issue DIAL "H" is headed for NEW ADVENTURES OF SUPERBOY-land. George Perez and Bob Smith did the cover. [11/26]

ALL-STAR SQUADRON No. 6, February. "Mayhem In the Mile-High City" is by Roy Thomas, Adrian Gonzales and Jerry Ordway. Sheira Sanders, aka Hawkgirl, is taken prisoner and the Squad must free her. Rich Buckler and Ordway did the cover. [11/26]

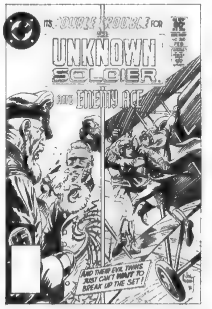
DETECTIVE COMICS No. 511, February. "The 'I' of the Beholder" is by Gerry Conway, Gene Colan and Klaus Janson. Batman takes on a new foe. Then Batgirl stars in "Riders in the Night" by Cary Burkett, Jose Delbo and Joe Giella. Rich Buckler and Dick Giordano did the cover. [11/26]

THE NEW ADVENTURES OF SUPERBOY No. 26, February. "Clark Kent -- the Grooviest Guy in Smallville" is by Cary Bates, Kurt Schaffenberger and Dave



Hunt. Also, in Strange Encounters of the First Kind, "Superboy Meets Superboy...Almost" in a story by Bob Rozakis, Jose Delbo and Joe Giella. Kurt Schaffenberger did the cover. [11/26]

THE UNEXPECTED No. 219, February. Stories in this issue include "Dust Devil" by Gary Cohn and Keith Giffen; "Boxed In" by Andy Helfer and Ric Estrada; "They Don't Call Him Lucky Sam For Nothing" by Sheldon Mayer and Joe Matucenio; and "A Wild Tale" by George Kashdan, Trevor Von Eeden and Ricardo Villamonte. Joe Kubert did the cover. [11/26]

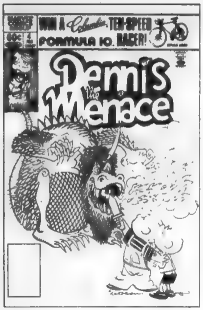



UNKNOWN SOLDIER No. 260, February. "The Rust Bucket Mutiny" is by Bob Haney, Dick Ayers and Gerry Talaoc. Also, Enemy Ace stars in "I Am My Own Executioner" by Robert Kanigher and John Severin. Also: "The Fleet That Failed" by John D. Warner and Ric Estrada. Joe Kubert did the cover. [11/26]

WORLD'S FINEST COMICS No. 276, February. Superman and Batman star in "Double-X Means Double-Death" by Mike Barr, Rich Buckler and Bob Smith; Shazam is represented by "Magicians and Mercenaries" by E. Nelson Bridwell, Don Newton and Dan Adkins; Zatanna stars in "Doppleganger" by Paul Kupperberg and Dan Spiegle;

Green Arrow appears in "Bedlam in the Bug House" by Mike Barr, Trevor Von Eeden and Larry Mahlstedt; and Hawkman is featured in "Stinging In The Rain" by Bob Rozakis, Alex Saviuk and Rodin Rodriguez. George Perez did the cover. [11/26]

DAREDEVIL No. 179, February. "Spiked" is by Frank Miller and Klaus Janson. Elektra vs. DD, while the latter is attempting to save the life of reporter Ben Urich, who's got the goods on Kingpin. Miller and Janson did the cover. [11/3]

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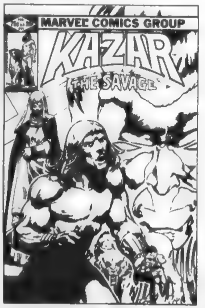
DAZZLER No. 12, February. "Endless Hate" is by Danny Fingeroth, Frank Springer and Vince Colletta. Dazzler is attacked by Techmaster, who takes advantage of her recent space jaunt to surprise her. John Romita Jr. and Bob Layton did the cover. [11/3]

DENNIS THE MENACE No. 4, February. [11/3]

*KA-ZAR THE SAVAGE No. 11, February. "Children of the Damned" is by Bruce Jones, Brent Anderson and Carlos Garzon. Ka-Zar discovers the secret behind Dante's Inferno. Plus, Zabu's origin is the back-up feature by Bruce Jones and Gil Kane. Anderson did the cover. [11/3]

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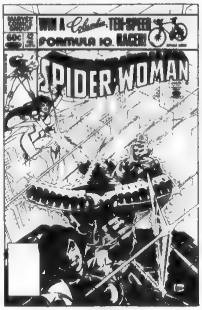
MARVEL TWO-IN-ONE No. 84, February. "Cry For Beloved Canada" is by Tom DeFalco, Ron Wilson and Chic Stone. Thing teams up with former X-MEN residents Alpha Flight to preserve Canada from the Ravager. Wilson and Stone did the cover. [11/3]

SPIDER-WOMAN No. 42, February. "The Judas Man" is by Chris Claremont, Steve Leialoha and Bob Wiacek. Spider-Woman must reach Judas Man before the Silver Samurai or the Viper or the world gets destroyed. Steve Leialoha did the cover. [11/3]

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STAR TREK No. 18, February. "A Thousand Deaths" is by J. Marc DeMatteis, Joe Brozowski and Sal Trapani. The cover blurb says it all so very eloquently: "Special Last Issue Collectors' Item!" Brozowski and Terry Austin did the cover. [11/3]

THE AMAZING SPIDER-MAN No. 225, February. "Fools...Like Us" is by Roger Stern, John Romita Jr. and Bob Wiacek. The Foolkiller returns. Romita Jr. and Frank Giacoia did the cover. [11/10]

CAPTAIN AMERICA No. 266, February. "Flight From Thunderhead" is by David

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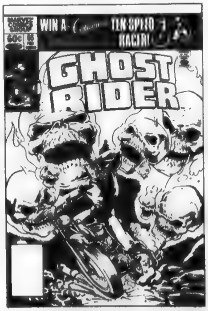
Kraft, Mike Zeck and John Beatty. Spider-Man, Nick Fury and SHIELD help the beleaguered Cap as he defends Washington against Sultan and his nuclear bombs. Zeck and Beatty did the cover. [11/10]

CRAZY MAGAZINE No. 82, January. A super-special issue. "The Do-It-Yourself Comic Book" is a sixteen page insert explaining everything you need to know to put together a super-hero comic. Contributors: Steve Skeates, John Romita, Marshall Rogers, John Buscema, Dave Cockrum, Terry Austin, and possibly Mike Golden. The cover is by John Byrne and it shows the X-Men in the most humiliating situation of their career. [11/10]

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DOCTOR STRANGE No. 51, February. "A Time For Love, A Time For Hate" is by Roger Stern and Terry Austin. Back in the '40s, Dr. Strange and Sgt. Fury & His Howling Commandos must prevent the recreation of Dormammu. Marshall Rogers and Austin did the cover. [11/10]

GHOST RIDER No. 65, February. "Lair of the Loan Shark" is by Michael Fleisher, Jack Sparling and Tom Sutton. of the Loan Shark" is by Michael Fleisher, Jack Sparling and Tom Sutton. Red Fowler's money problems call for the intervention of Johnny Blaze. Bob Budiansky and Joe Rubinstein did the cover. [11/10]

*MICRONAUTS No. 38, February. "First Flight" is by Bill Mantlo, John Garcia and Danny Bulanadi. Commander Rann's childhood on Homeworld and a meeting with Baron Karza are the high points. Also: "Forge of Friendship" is by Mantlo and Gil Kane. Bug and Acroyear meet for the first time, and Shaitan is plotted. Mike Golden did the cover. [11/10]

*MOON KNIGHT No. 16, February. "Shadows of the Moon" is by J.C. Harris, Denys Cowan and Steve Mitchell. Moon Knight battles Blacksmith in NYC with the aid of the Thing. Also, a pre-Moon Knight Mark Spector back-up story. Cowan and Mitchell did the cover. [11/10]

THE SAVAGE SHE-HULK No. 25, February. "Transmutations" is by David Kraft, Mike Vosburg and Terry Austin. A double-sized swan song for the She-Hulk, as she battles Shade and his henchman for the last time. Vosburg and Austin did the cover. [11/10]

THE SAVAGE SWORD OF CONAN No. 72, January. "The Colossus of Shem" is by Bruce Jones, John Buscema and Ernie Chan. Also, more CONAN movie news. David Mattingly did the cover. [11/10]

THOR No. 316, February. "Of Beasts and Things" is by Doug Moench, Keith Pollard and Gene Day. The Bi-Beast and Man-Beast are still pounding on Thor, which makes him sore. Pollard and Bob Layton did the cover. [11/10]

THE AVENGERS No. 216, February. "To Avenge the Avengers" is by Jim Shooter, Alan Weiss and Dan Green.

The Avengers and Silver Surfer in the conclusion of their battle with the Molecule Man. Weiss did the cover. [11/17]

CONAN THE BARBARIAN No. 131, February. "The Ring of Rax" is by Bruce Jones, Gil Kane and Ernie Chan. Kane did the cover. [11/17]

THE INCREDIBLE HULK No. 268, February. "They Call The Wind Pariah" is by Bill Mantlo and Sal Buscema. Rick Jones and Betty Ross want to cure the Hulk; man-ghost Pariah wants to kill him. Frank Miller did the cover. [11/17]

MARVEL TALES No. 136, February. "Am In Arm In Arm In Arm In Arm In Arm With Doctor Octopus" is by Len Wein, Ross Andru and Mike Esposito, and appeared in AMAZING SPIDER-MAN #159. Plus, Dr. Strange appears in "The Return of the Omnipotent Baron Mordo" by Stan Lee and Steve Ditko from STRANGE TALES #114. Andru and John Romita did the cover. [11/17]

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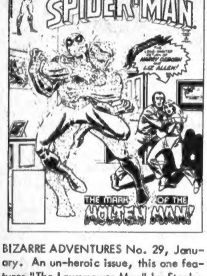
POWER MAN AND IRON FIST No.78, February. "The Slasher" is by Mary Jo Duffy, Kerry Gammill and Ricardo Villamonte. El Aguila returns in a story which features Daughters of the Dragon Colleen Wing and Misty Knight. Gammill did the cover. [11/17]

ROM No. 27, February. "Into the Dark Nebula" is by Bill Mantlo, Sal Buscema and Joe Sinnott. Rom becomes the new herald of Galactus. Al Milgrom did the cover. [11/17]

THE UNCANNY X-MEN No. 154, February. "Reunion" is by Chris Claremont, Dave Cockrum and Joe Rubinstein. The Starjammers and Corsair stage their returns, and Cyclops discovers a startling fact about his past. Al Milgrom did the cover. [11/17]

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BIZARRE ADVENTURES No. 29, January. An un-heroic issue, this one features "The Lawnmower Man" by Stephen King and Walt Simonson; "Mirror, Mirror" by Bruce Jones and John Buscema; "Greenberg the Vampire" by J. Marc DeMatteis and Steve Leialoha; and Bucky Bizarre by Steve Skeates and Steve Smallwood. [11/24]

THE DEFENDERS No. 104, February. "Yesterday Never Dies" is by J.M. DeMatteis, Don Perlin and Joe Sinnott. The Beast joins the Defenders who want to aid Devil Slayer. Wonder Man guests. Al Milgrom did the cover. [11/24]

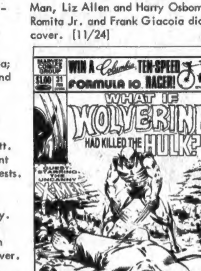
FANTASTIC FOUR No. 239, February. "Wendy's Friends" is by John Byrne. The FF falls prey to an Indian curse in the Arizona desert. Byrne did the cover. [11/24]

IRON MAN No. 155, February. "The Back-Getters" is by David Michelinie, John Romita Jr. and Dan Green. Artemis Pithins, a P.R. head of Stark International is enraged when his son is beaten up at school, and Iron Man is mad at a runaway tank. Romita Jr. and Bob Layton did the cover. [11/24]

MARVEL TEAM-UP No. 114, February. "The Heat In Harlem" is by J. Marc DeMatteis, Herb Trimpe and Mike Esposito. A guardian-angel group in NYC called the Young Watchers are investigated by Spidey and the Falcon. Mike Zeck and Bob McLeod did the cover. [11/24]

MASTER OF KUNG FU No. 109, February. "Dark Angel's Kiss" is by Doug Moench, Gene Day and Jack Abel. Dark Angel fights on the side of Shang-Chi vs. a spyring. A new romance a-borning? Day did the cover. [11/24]

PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 63, February. "Firebug" is by Bill Mantlo, Greg LaRocque and Jim Mooney. Returning: The Molten Man, Liz Allen and Harry Osborn. John Romita Jr. and Frank Giacoia did the cover. [11/24]

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STAR WARS No. 56, February. "Coffin in the Clouds" is by David Michelinie, Walt Simonson and Tom Palmer. Lando returns to Cloud City just in time to see Imperial troops about to destroy it. Simonson did the cover. [11/24]

WHAT IF? No. 31, February. "What If Wolverine Had Killed The Hulk?" is by Rick Margopolis, Bob Budiansky and Mike Esposito. Ensuring sales success, the X-Men and Magneto also appear. Also, "What If the Fantastic Four Had Never Been?" by Bill Mantlo, Roger Stern, Alan Kupperberg and Frank Giacoia. Budiansky and Bob Wiacek did the cover. [11/24]

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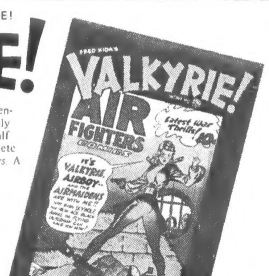


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